

53 MORE
DRIVE
DAYS!

Publix Opinion

The Official Voice of Publix

'SWIVEL-CHAIR'
MANAGEMENT
MUST GO!

Vol. III

Publix Theatres Corporation, Paramount Building, New York, Week of May 9th, 1930

No. 35

DEMAND ACTION, NOT MEMOS!

PREVENTIVE STEPS AGAINST 'SWIVEL-CHAIR' MANAGEMENT TO BE TAKEN IMMEDIATELY

Anticipating dangers to successful current operations as well as to careers of men in key-assignments, Mr. Katz today directed his staff to immediately take preventive steps against tendencies anywhere towards "Swivel-chair management."

"I do not mean to infer that this practice prevails," Mr. Katz said, "but unless it is anticipated, it could easily develop, and leave in its wake nothing but destructive results."

"I want everybody to hold up before himself the mirror of his daily work-chart, to see how much more time he can spend in actively getting in and around those necessary places and details that contribute to the high standard we all are compelled to demand. By doing this, I expect to see a decrease in time spent at desks."

No Office Managers
"Our theatre managers are not expected to be 'office-managers.' We do not want them to become such. Necessary office routine, reports, etc., must of course be completed as ordered, but this may be so organized as to be accomplished under the kind of supervision and selection of juniors that will permit more freedom for those in supervisory capacities."

"For instance, I expect theatre managers to always be on the floors of their theatres during peak hours. That is the time and place where he can best fulfil most of his numerous functions of observation, guidance, and analysis."

"A few months ago I directed the Editor of Publix Opinion to call attention to swivel-chair management. You will find an editorial which covers the topic in your files under the date of December 27th. Read it and re-read it, for it is a reiteration of the policy I have advocated. For the benefit of those who may not have it available, I am causing it to be published again in the current issue of Publix Opinion."

Typewriting Showmen
"Another thing I want examined is the possible danger that could arise from the practise of writing letters or mimeographing instructions and letting it go at that. Successful showmanship is not founded upon a typewriter, or a mimeograph machine, any more than it is based upon a swivel-chair."

"When a showman organizes his efforts and his hours to permit reasonable release of himself from the demands of dead-line

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NEW LEADERS CREATED BY CONTEST

"A lot of new leaders in Publix will be born of the Second Quarter prize contest!"

This is the prediction of Mr. David J. Chatkin, who says: "Never were opportunities so abundant for men of resource and stamina to show the stuff that is in them as at the present moment in the operations of the Publix circuit of theatres."

"Now is the time when the qualities and possibilities inherent in the man power of our operation forces and which may have lain dormant during past months will come to the fore and demonstrate themselves unquestionably in deeds and results obtained—and in such recognizable terms that there will be no mistaking where leadership has raised its head."

Mr. Chatkin's observations are made in connection with the publication of the lists of standings presented on another page of this issue, in which are shown the positions of the leaders in the profit-over-quota campaigns being waged for Second Quarter results throughout the circuit. Regarding these statistics it is to be noted that relative standings of leaders in each group are presented—not the ac-

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300 TO MEET AT ATLANTIC CITY CONVENTION

With all indications pointing to a most successful year for Paramount Publix, about 300 representatives of the organization will gather at Atlantic City for four days beginning May 16th in the annual spring sales convention.

District managers, branch managers, booking managers, salesmen, home office and production executives, and theatre operating executives will gather for the first day of the session next Friday. It is expected that the first day will be devoted to a discussion of product.

Talks by Messrs. Sidney R. Kent, Jesse L. Lasky, and Sam Katz will be among the highlights of the program. Speeches by others will be cut to a minimum, to leave as much time as possible available for the screening of new product. The last two days of the session will be devoted to special group sales meetings.

At the conclusion of the convention, executives will entrain for San Francisco where the West Coast Sales convention will be held May 23, 24, 25, and 26.

Home Office officials will leave New York at noon May 15th in a special train, and will report to the assembly hall the following morning.

GIANT BOSTON CONCLAVE MARKS PROMOTIONS OF FITZGIBBONS, MULLIN

Headed by Messrs. Katz, Dembow, Chatkin and Botsford, a delegation of Home Office Executives journeyed to Boston last Wednesday to participate in the monster meeting staged by the members of the New England division in that town. The meeting was to mark the entrance of newly acquired theatres into the New England division, and the formal taking over of that division by Martin J. Mullin, upon the promotion of John J. Fitzgibbons to special company activities.

NEW THEATRES CHALLENGE MANPOWER

Recent acquisition of new circuits and individual theatres is presenting to the manpower of Publix the dual challenge that spells immediate and frequent promotions as well as the high probability of the most severe strain on showmanly manpower the company has

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PUBLIX MUST MAINTAIN PRESSURE OF ENERGY TO ACCOMPLISH FRESH TASK

There will be no letup in the energetic activity of Publix during the languorous months of the coming summer season, Mr. Katz told his executive cabinet at the last week's meeting. The great job ahead of us of assimilating all the newly acquired circuits, with accompanying personnel transfers, promotions and adjustments, will provide plenty of overtime work for everyone, he said.

"It is only natural," declared Mr. Katz, "that after a long and busy winter, during which every one worked under high pressure, we should feel a tendency to relax a little when the bright, warm weather comes along. That is a tendency which can not and must not be indulged this particular summer."

"The assimilation of all the theatres which have joined the Publix

circuit during the last few months is a gigantic task. It must be done by us and us alone. It would be a comparatively simple thing if we could go out and hire a number of people to do this for us. That, however, is impossible. The proper assimilation of new theatres into Publix can only be done by Publix-minded persons. It's our job and it's a big one, but I am certain we will handle it competently. We have done it before and we can do it again."

"The successful performance of this task, however, requires added

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WHAT'S DOING AT THE DISTRICT MANAGERS' ? SESSION

Read the day-by-day
stories, actually re-
porting it.

On Pages 6, 7, 8 & 9
In This Issue

MAIL IT DIRECT!! ANYBODY! EVERYBODY!!

By authority of Mr. Katz—everyone in the company has the privilege and duty of contributing ideas, articles, etc., DIRECT to PUBLIX OPINION. If you

get help from the paper it can continue only if you GIVE BRAINPOWER as well as TAKE it. Let YOUR experience aid OTHER Publix showmen!

MORAL: THIS KIND OF ALERT EFFORT BUILDS SUPREMACY FOR PARAMOUNT AND PUBLIX

Through the fast work of M. R. Clark, manager of the Paramount exchange at Columbus, Ohio, Paramount secured one of the most sensational pictures ever made of a great prison disaster. In thanking Mr. Clark for his co-operation on the story, Emanuel Cohen, editor of Paramount Sound News, explained just how the branch manager managed to get the cameramen into the Columbus Penitentiary while the fire that took over three hundred lives was still burning.

Keep your eyes and ears and contacts alert! You may be next to ring the bell as did Mr. Clark.

sourcefulness of an old time news man on this story," Mr. Cohen stated. "He no sooner got the first flash on the story than he realized its possibilities and shot a phone call through to our New York office.

"While we were rushing Felbinger, our nearest sound cameraman, into Columbus, Mr. Clark went ahead with his local arrangements. The penitentiary was surrounded with troops and police and no passes were issued for the lines. Somehow Mr. Clark managed to get a local cameraman inside the smoking walls and also arrange for Felbinger's passage.

Uses Fire Truck

"When Felbinger rolled into town late that night, he, his sound man, Weyman Robertson and all their sound camera equipment were quickly transferred to a fire department emergency truck. Outside the prison walls were grouped some forty or fifty disconsolate cameramen barred by the troops from approaching any nearer. With siren shrieking, Felbinger's fire truck tore through these, through the machine guns and troops and through the great prison gates that swung open just enough to let the fire apparatus in.

"Once inside the penitentiary Felbinger found the courtyard jammed with fire apparatus. Everything was in an uproar. No one had time to bother with stray cameramen. Using his fire truck as a base Felbinger was able to move from one part of the penitentiary to another. He was even able to light flares he carried and make use of some of the fire department search lights, when the flames themselves failed to give enough light for pictures.

Actual Scenes

"Through this assistance of Mr. Clark, we were able to shoot a very wonderful picture, a picture of a great disaster while it was actually taking place. The camera actually caught the firemen fighting madly to hold the flames to one section of the building, while their companions hacked their way through to the penned prisoners. Unconscious bodies were rushed out to the doctors working by flame light. Troop reinforcements were flung inside the walls to round up the convicts. Throughout the night the penitentiary was a bedlam of noise, the screams of the trapped prisoners and the curses and yells from those in the neighboring buildings.

"Next day, when it came to making daylight shots, Mr. Clark also came to Felbinger's assistance. Somehow he managed to secure permission for the cameraman to again get inside the prison walls. Of even more importance he secured a prison official, who was also a friend of the convicts, to work with him on the story.

Gets Interviews

"The convicts were still in a state of semi-revolt. They had been herded into one end of the prison, but they sullenly resented all outsiders. In fact, they badly beat up one inquisitive reporter and threw out bodily or chased through the lines most of the other reporters and photographers that managed to get into them.

"Through the auspices of the

prison official Felbinger was able to round off his picture in striking fashion. He secured complete daylight scenes of the fire ruins. He also secured dramatic sound interviews with the two convict heroes of the fire. In the most graphic fashion imaginable they described how they had managed to smash their way through to the locked cell blocks where the men were suffocating by the hundreds.

"Finally, through his many friends, the exchange manager somehow managed to work Felbinger in on the official state investigation of the tragedy that was at once started. While all other movie men were barred out, Felbinger here managed to secure the prison warden's own dramatic story of the disaster, as well as sound records of the other high lights of the investigation into this fire which took the lives of three hundred and twenty prisoners."

RICHARDS UNDER KNIFE—DOES WELL

E. V. Richards, veteran showman of the Publix Saenger circuit, was operated upon successfully the day before yesterday according to word from New Orleans, where he is at present in the Baptist hospital.

His many friends and business associates will be happy to learn that despite the ordeal of being under the knife for two and one-half hours, Mr. Richards is, according to attending physicians, in the best possible condition.

RAIBOURN ILL

Paul Raibourn, Home Office statistician, is confined to the Madison Hospital in New York following an operation for appendicitis last Saturday. His many friends wish him a speedy recovery.

Good Reproduction Brings Praise from Patron

Concentration on good sound reproduction, Divisional Director John J. Friedl finds, is so prolific of results that a number of his theatres have received written praise on their high sound standards.

A case in point is a letter from the president of the Miami Broadcasting Co., operators of Columbia Station WQAM, to City Manager Ernest Morrison, complimenting the sound at the Community Theatre, Miami Beach, where the writer has his winter home.

"The other night when I heard Lawrence Tibbet at the Community," the letter says, "I was astounded at the reality and life-like quality of sound. It is the nearest to the real thing I have ever heard, and we have been working with Western Electric sound equipment for broadcasting purposes and public address systems for the past four years, making several of the finest installations in the country."

Manager of the Community is John Reinhard.

Kentucky Theatre Sells Fire Shots Over Feature

When front page stories on Ohio penitentiary fire, in which several hundred lost their lives, were being carried by all papers, Kentucky Theatre in Lexington had first page of all papers rubber stamped in red ink with copy as follows "First Scenes of Ohio Prison Fire Now Showing Kentucky Theatre in Paramount Sound News."

In addition extra paid space of amusement page carried announcement under large "Extra" headline. While story was hot in papers, news shots proved greater draw than feature.

'SOUND' INFORMATION SOUND DISTRIBUTION

by DR. N. M. LA PORTE
Director, Department of Scientific Research,
Sound and Projection

It is of the utmost importance that the projectionist make a thorough check of the sound system, each day, at least one-half hour before the house is scheduled to open. If this policy is observed strictly, many minor interruptions may be avoided.

The following routine is suggested for the daily check. Assuming, of course, that the batteries, if used, have received the necessary charging the previous night and are in a fully charged condition, the system should be turned on as outlined in the Western Electric Operating Instruction Books supplied to each theatre. While waiting for the amplifier tubes to warm up, the projectionist should clean possible accumulations of dirt or emulsion from the sound aperture plate with a soft cloth and a pipe cleaner, (never with any sort of sharp instrument). The exciting lamp focusing adjustments should next be checked.

After allowing a minute to elapse the tubes will be warm enough to apply the plate voltage, and this may now be done. The filament current should be adjusted to give the correct meter reading (do not overlook the film amplifiers on the machines) and the plate current meters checked to be sure they are reading the value specified in the Instruction Book. Low reading of any plate current meter may be caused either by low line voltage or by a defective tube. If the latter condition exists, a new tube may be tried, tentatively being removed if no improvement is noted. In case new tubes do not bring the meter readings to their proper value the chances are that the trouble is with the power supply

and this should be checked. If a tube shows symptoms of being defective, it is better to replace it before the show starts, rather than risk an interruption later on.

Throw one machine on "film" and move your finger rapidly up and down across the light beam in the opened sound gate several times with the fader on, say, step 12 or 14. This should produce loud thumps from the monitor horn. Repeat this test on the other machine.

Next, place a record on each turntable, and after switching to disc reproduction check the reproducers of each machine through the monitor horn.

Finally, with sound going through the system, have the sound observer check the stage horn receivers, one at a time, for volume and quality. A receiver which is low in volume, or which shows a tendency to rattle should be changed immediately, as best results quite naturally can not be obtained unless the stage horns are in perfect operating condition.

This procedure should be conducted every day as a definite routine. The short time so spent will be well worth while to insure that the equipment will be in operating condition when the show opens.

'PUBLIX PARTIES' ON AIR IN IOWA

Arrangements for the broadcasting of the Des Moines Paramount Theatre stage band, Herbie Koch, Charlie Agnew and other entertainers every Tuesday night through station WHO have been completed according to word from Nate Frudenberg, division manager.

Programs will be planned as "Publix Parties" with strong emphasis on personalities to build them up. Newspapers are carrying stories on the broadcast with sponsorship credited to the Paramount Theatre, Des Moines, and associated Publix Theatres in central and eastern Iowa, and western Illinois.

Prizes are being offered to the public for the best original musical composition that can be used as a musical signature.

FREE PLUG

Ted Emerson, manager of the Strand, Des Moines, crashed into free publicity during an Airmail Week sponsored by the Junior Chamber of Commerce. An unseen speaker using an amplifying system kept up a constant spiel on the advantages of air mail. Emerson sent him a message to the effect that Publix uses air mail constantly, and the message became part of the ballyhoo. Individual pictures were mentioned.

BEUTE PROMOTED

C. A. Beute has been placed in charge of Paramount's Music Department at the Home Office, succeeding Morris Press.

Eastern division of Paramount's Music Department works in conjunction with the West Coast division under Nathaniel Finston, and is distinct from the Publix Music Department, under General Music Director Boris Morros.

NEW MARQUEE

New marquee on the Roosevelt, Chicago, is 66 feet long and 13 feet high. Ends are arranged to handle all types of displays; 2450 red and amber lamps, 1600 feet of red and blue neon tubing, and 1950 lamps under the canopy make it the brightest spot on State Street.

THEY SELL TICKETS!

Mercantile newspaper advertisers in Boston are now fully aware of the value a theatre tie-up has to them. Without giving them any passes or doing anything else except supplying a good copy idea and eye-catching pictures, the publicity staff of the Washington St. Olympia and Uptown Theatres, under H. F. Kayes, are consistently crashing the Boston papers with big

ticket-selling ads which cost the theatres nothing.

Merchants are glad to get copy ideas and compelling pictures, and are glad to tie up with activities which have the attention of the entire town. Tie-ups like these are easy to get and can be had for the mere effort on any picture in any town. They sell tickets!

4 col. 14 in.

KREY MUSIC CO.
New Address
623 WASHINGTON ST.

Offers **AL JOLSON**
BRUNSWICK from
RECORDS "MAMMY"

Now playing at
OLYMPIA-UPDOWN Theatres

Al Jolson in "Mammy"

Song Hits Recorded Exclusively by
Brunswick

See Him! Hear Him - The World's Greatest Entertainer in the World's Greatest Entertainment "Mammy"

Full Stock of All
Popular Records
SEE OUR NEW STAGE
KREY MUSIC CO.
623 Washington Street, Opposite Keith-Albee

2 col. 12 in.

3 col. 16 in.

when you come to the
OLYMPIA THEATRE
to see Al Jolson

You Can Own a
Scott Fur Scarf
Easily - Economically

See for yourself why these stores
of averages alone, with so large a
stock to show you're bound
to find it here.

HART SCHAFFNER & MARX
SUITS and TOPCOATS
\$30 to \$60

Brooklyn two-piece suits, \$29
100% Permanent Press suits in
addition to our stock and sharp prices

The CONTINENTAL
TWO STORES
407 Washington and 407 Washington St. Opp. Filene's
Ball shoes open Sunday evenings until 8 p. m.

DIVISION HEADS' PROMOTIONS ACCLAIMED

(Continued from Page One)

1561. This unparalleled growth will bring in its wake opportunities for advancement to a scale never before approached in the history of the industry, he said. A glowing tribute was paid by Mr. Katz to the Home Office executives who bore the greatest part of the burden in assimilating this vast growth, the past six months.

Following Mr. Katz, Mr. Sam Dembow, Jr., traced the growth of the New England Division, step by step, from the day the Fenway Theatre, the first theatre Publix controlled in New England. He described the acquisition of the Black circuit and then the William P. Grey circuit, giving an absorbingly interesting history of Publix activities in New England.

Barry On Manpower

John F. Barry, Personnel Director, then delivered a talk on Manpower, calling it the greatest asset of the company. He declared that it was particularly appropriate to speak about it at this time not only because of Mr. Fitzgibbons' brilliant career and recent promotion, but because there were more assistant managers, managers and district managers promoted during the last nine months in the New England division than in any other division of the company. Barry enumerated just what was being done in the training of Publix manpower and urged everyone to be on his toes in order to avail himself of the marvelous opportunities opening up before everyone in that division and in Publix generally.

A short summary on advertising was outlined by A. M. Botsford, who stressed the necessity for advertising men to organize themselves so as to properly handle their work. Lem Stewart gave a detailed account of the functioning of the department, enumerating the use of ad records, tickler files, manuals, trade papers, etc. Stewart particularly addressed his remarks to the new men of the Netoco circuit who were unfamiliar with the working of the Home Office Advertising Department.

Must Support Paramount

The real meaning of film rentals was brought out by George J. Schaefer, Eastern Sales Manager for Paramount. He pointed out that Paramount was the theatre managers' own company and stressed the necessity for supporting that company in order to be assured of a continual flow of good pictures. Mr. Schaefer then gave a brief outline of the season's new product, explaining the sales plan for the coming year. He acknowledged his appreciation of the high tribute, paid him by Mr. Katz in his address, for the tremendous aid Schaefer had been in developing Publix in New England.

Details of the Management Department were then outlined by David J. Chatkin. He spoke of the great work done by the members of the New England Division, and named a group of people who had moved up with the growth of the division. Among them were Cuddy, Sternburg, Cruzen, Zorn, Herbert Chatkin, Moreau, Branton and others.

Pinanski Speaks

Samuel Pinanski, president of Netoco, was then introduced by Mr. Fitzgibbons. Mr. Pinanski spoke of his close friendship with Fitzgibbons and how glad he was to become a part of Publix. He paid a glowing tribute to Mr. Katz and expressed the determination of all his men to live up to the high standard set by Publix.

In a few deftly chosen words, Marty Mullin expressed his appreciation of the responsibility in taking over the New England Division and his pleasure in being back home again. Mullin hails from New England and knows that territory thoroughly.

The meeting closed with an ad-

Fitzgibbons Is Honored At Banquet

More than 350 persons, including Home Office executives, members of the New England Division and high dignitaries from all walks of life paid honor to John J. Fitzgibbons at a banquet given him by his "friends and bosses" at the Somerset Hotel, Boston, last Tuesday evening. The gala occasion was to mark his promotion from a brilliant career as Division Director of New England to special company activities.

All assembled there that evening came because they wanted to pay tribute to their friend, "Fitz." Wires were received from about thirty persons, including Messrs. Adolph Zukor and Jesse L. Lasky who were abroad, movie stars and other celebrities.

Home Office Executives

The Home Office executives who attended were Messrs. Katz, Dembow, Chatkin, Botsford, Barry, Netter, Young, Keough, Schosberg and Stewart. As usual, the veteran and always enjoyable A. M. Botsford acted as toastmaster.

Among the speakers were Lt. General Edward L. Logan, who represented Mayor Curley of Boston; the Lieutenant Governor of the Commonwealth of Massachusetts, in behalf of the governor; Al Lichtman of United Artists; and George Schaefer of the Paramount Distribution Department. All commended the high standing Publix enjoyed in the city, state and section which they attributed, in large measure, to Fitzgibbons. After Schaefer had made his tribute, Mr. Sam Katz arose to speak.

Mr. Katz Speaks

"Mr. Fitzgibbons," said Mr. Katz, "represents the highest standards of Publix. In developing the amicable relationship between Publix and the public; in nurturing this friendliness of the public, in looking after its welfare and safety; in extending it the utmost courtesy and consideration at all times, he has symbolized the character of our organization."

Hyman Fine, head of the music department of the New England Division, made the presentation speech of a magnificent silver service set, on the part of the boys of the New England Division. After the presentation and the glowing tribute from all the speakers, Fitzgibbons responded and, with characteristic modesty, gave all the credit to everyone else.

Entertainment from all the Boston theatres regaled the guests. After the banquet, the entire party went to the Metropolitan Theatre to witness the program construction, a picture, "Safety In Numbers" and lobby entertainment.

dress by Mr. Katz. He mentioned the work of the Service Department under Chester Stoddard and told about the formation of a new short subject department. He discussed the work of the Advertising Department and its great significance in supplying aids to the theatre. Mr. Katz outlined the tremendous work being done by William Saal in arranging plans for the next season. He enumerated the advantages which Publix theatres would derive from the screen ad service of the Theatre Service Corporation and urged everyone to cooperate in making it a success. The importance of the Second Quarter Profit Drive was stressed by him and the necessity for hard work on the part of everyone to put it over successfully.

Starting with Mr. Katz, each speaker spoke in the highest terms both of Fitzgibbons, and Mullin. The consensus of opinion of all the speakers was that, because of their past achievements, both of these men were eminently fitted for the higher positions which their brilliant performances had justly earned.

ANNIVERSARY TRAILERS READY

Anniversary cartoon trailers, to be used by all Publix theatres a week before the individual anniversary of the theatre, are now ready. All theatre managers desiring a print should address themselves to L. L. Edwards of the Home Office Advertising Department.

The trailer is 279 feet long and runs 3.1 minutes. The first 158 feet (1.8 minute running time) is devoted to a cartoon picturization of crazy kat and animals shooting off a huge shell from a cannon which explodes into the announcement of the anniversary. The last 121 feet (1.3 minute) is blank but synchronized with music so that each theatre can insert its own anniversary announcement with attractions.

'SWIVEL CHAIR' MANAGEMENT IS BARRED

(Continued from Page One)

routine, without endangering the efficiency with which that routine is performed or burdening it with prohibitive cost, he is situated in a manner that makes possible the kind of progress we expect from his service to his company and consequently to himself. Anything less than such organization is not living up to the standard that Publix expects.

"This applies from the top of this organization to the bottom—and of course can only be accomplished by correct selection of juniors, and the careful guidance and supervision that will permit distribution of responsibility among them."

The editorial referred to by Mr. Katz is herewith reprinted, for your convenience:

Swivel-Chair Management

Those necessary articles of furniture—a swivel chair and a desk—have ruined more careers for good men in the making than any other destructive influence known to modern civilization. According to Fred Metzler, Comptroller for Publix, who is the Home Office executive behind the accounting requirements, swivel-chair theatre managers who run their theatres from a desk and never get out into their theatre to see what is going on about them, are the ones who are constantly getting dismissed, or rebuked because of the deficiencies of their subordinates.

Recently one manager was dismissed instead of getting the promotion he sincerely felt he had earned, because he failed to check up on his juniors who were charged with the responsibility for perfect sound. Another manager lost out because of irregularities in his box office, which his surveillance would have prevented.

When a manager is appointed, he assumes responsibility for the actions of everyone under his supervision. If he is not sufficiently active to "be everywhere," he cannot know what is going on around him, and thus he fails to live up to the agreement he made in accepting his assignment. In order to "be everywhere" and "see everything," the first thing he must do is to properly organize and systematize his time, and activities.

There is no room in Publix for the haphazard management that always goes with "a swivel-chair-and-desk manager."

Check Heating Equipment At Once MUST MAINTAIN PRESSURE OF ENERGY

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In order that heating equipment be in good working condition for next heating season, the following items should be checked and the proper steps taken to make the necessary repairs to the heating equipment during the summer months, directs J. H. Elder, head of Publix maintenance department.

If major repairs are necessary, send a requisition to the Maintenance Supervisor for your territory. Frederick S. Willert of the maintenance department has compiled this list, which has Mr. Elder's approval. It will serve as a handy reminder for you.

1. Just prior to the discontinuance of the heating service in your theatre, a sal-soda wash should be applied through the safety valve connection, or any other accessible point, on the boiler and the water should then be brought to a boil and continued for at least several hours. Fire doors should then be opened—ash pit doors closed, and allow the water to drain off slowly at the same time injecting fresh water into the boiler slowly until it is found that the boiler has been completely cleaned of all dislodged sediment.
2. Fire box, ash pit back connections, and oil burners should be thoroughly cleaned.
3. All boiler brick work, grates, sections, tubes, flanges, or seams should be inspected, repaired and replaced where found necessary.
4. Damper regulators, safety valves, and gauges should be adjusted, repaired or replaced.
5. Gauge glasses should be cleaned or replaced.
6. Vertical and horizontal flues or chimneys, boiler sections and tubes should be thoroughly cleaned.
7. All air leaks in horizontal or vertical flues should be properly sealed by cement or other fire resisting material (leaks can be determined by the use of a candle light, as the leak will either draw or blow the flame, thus indicating that a leak exists.)
8. Repair or replace all defective or leaking pipes, valves, radiators, or other parts of equipment; re-pack air valves or hand operated valves on radiators, pipe lines or boilers. Check pumps and motors attached.
9. Have all sections of piping or radiators where pockets exist, removed so that steam will not condense at these points during the coming heating season, and thus prevent proper circulation.
10. Be sure that all condensation or water resulting from heating system returns to the boiler or hot water return tanks wherever practical, so that same will not leak into the sewer or drain. (Unless this is checked, it will be necessary during the next heating season to use quantities of low temperature water to replace that leaking into the sewer or drain, thus increasing the fuel consumption.)
11. Have boiler room thoroughly cleaned and free from waste, debris or flammable material.
12. See that fuel left over from

energy and effort from every one in the Publix circuit. That this new pressure is demanded at a time when everyone else is letting down and taking things easy is unfortunate, but extremely necessary. You must remember that in an organization such as ours, every effort for the company is an effort for yourself.

"Consequently, the lasting benefit of a permanent share in the growth and prosperity of the company which is daily advancing in huge strides should amply recompense us for the added effort we are now expending to organize and direct that growth.

"I feel certain that every man in Publix, from the Home Office executives to the last usher in the field, will meet the challenge which this expansion program imposes upon him. The lion's share of this work will, of course, fall on the Home Office. However, much is left to be done in the field. If every man in every theatre were to lend his utmost effort and ingenuity in making his theatre show the maximum profit during the coming period, not only will he release the attention and time of his supervisors and seniors for the new task, but he will be doing his share in building up that huge manpower required for the rapidly growing organization, to his own definite benefit."

NEW THEATRES TAX MANPOWER

(Continued from Page One)

ever faced. In the new acquisitions, Publix gets a great many "ace" showmen recruits. The manpower of these will not be disturbed, but the job of quickly acquiring mutual acquaintanceship and smooth operation of policies and personnel, will be a monumental one.

It was with this thought in mind that Mr. Katz forewarned everyone last week against any letup of pressure during the forthcoming summer. The personnel of the new acquisitions will be infiltrated with veteran Publix showmen, and the newcomers into Publix will be given opportunity to learn the methods of their new colleagues.

The new additions include the Goldstein Circuit in Massachusetts; The Commerford Circuit which has theatres in Pennsylvania, Rhode Island and New York; the Netoco Circuit which has theatres in Connecticut, and Massachusetts; the Reade Circuit in Pennsylvania and New Jersey.

the previous heating season, is located so that it may be used first, at the beginning of the next heating season.

13. Inspect fans or blower systems, in connection with indirect radiation, making necessary adjustments, repairs or replacements.

To properly inspect the parts as enumerated above, the manager in company with his operating engineer should make a complete survey, noting all matters requiring attention, and then take immediate action to have the condition remedied where necessary. Delay may not only be costly, but may cause serious interruptions in the operation of the theatre during the coming winter season.

OUR BIRTHDAY PARTIES!

May 9 to May 15

This week Publix Opinion congratulates the following theatre, which is celebrating its birthday anniversary with exploitation stunts.

THEATRE	TOWN	OPENING DATE
Grand	Rutland, Vt.	May 10, 1910

SELLING "SUCH MEN ARE DANGEROUS"

By GLENDON ALLVINE
Advertising Manager, Fox Films
(Not For Publication)

"Such Men Are Dangerous" is Elinor Glyn's first movietone love drama. There's a good selling angle.

Play up:

- (1) Elinor Glyn. Celebrated author of "Three Weeks" and "It." As well known to movie fans as to the book-reading public. "Such Men Are Dangerous" is adapted from the sensational Cosmopolitan Magazine story of the same title.
- (2) Love. "A sensational love drama by the woman who invented 'it'." Or: "And now Elinor Glyn tells you all about masculine 'it'."
- (3) Warner Baxter and the beautiful Catherine Dale Owen. Miss Owen is now playing the feminine lead in "The Rogue Song." The exchange set of stills contains some striking love poses.
- (4) The general class of the production. The story is set against luxurious backgrounds of London society. The sets and costumes are magnificent. The fashionable wedding ceremony in the opening sequence is performed with all the pomp and splendor of the Church of England. The elaborate society bazaar is another scene of entrancing beauty. A gorgeous Cinderella ballet is introduced in this scene.

What to avoid:

- (1) Don't tell the story in too much detail. It concerns an ugly tyrannical millionaire whose beautiful young bride deserts him on their wedding night. As part of a plan for revenge he disappears mysteriously from an airplane while flying over the English Channel and is picked up by a launch. Under an assumed name he undergoes a plastic surgery operation and in his new guise of a handsome dashing young society man, makes ardent love to his own wife. His moment of revengeful triumph comes, but in the end he surrenders to her charm and beauty—and her love. (Don't tell even as much as that. Stress the love angle in a general way, without telling the plot.)
- (2) Don't refer to its being based on the much-publicized Lowenstein case.
- (3) Don't play up Kenneth Hawks, the director, who was among those lost while filming the airplane sequence. The story broke the front pages of newspapers everywhere. No need to revive the public's memory of the tragedy or to identify the picture as such.
- (4) Don't play up Warner Baxter as the homely, repulsive, millionaire. The dual role makes superb drama on the screen. But straight heads of Baxter as his handsome, natural self will sell the tickets.

It's a big, lavish production. It has class, color, sophistication and plenty of "it." It's smoothly staged and brilliantly acted. It's worth going after with a real campaign.

SHORT REVIEWS OF SHORT FEATURES

By LOUIS NOTARIUS

Publix Theatres Booking Department

PARAMOUNT

COME TAKE A TRIP IN MY AIRSHIP (6 min.) One of the cleverest Song Cartoons made to date. Will undoubtedly give 100% satisfaction. Moves fast, full of gags and entertains from start to finish. A good subject as the closing number of a front show.

TIDE RISES (9 min.) Another Bruce Scenic which in many respects is superior to those that preceded it. Moves fast and sustains the interest with a dramatic story which is worked in to symbolize the movements of the running waters. If spotted right, will add both class and entertainment to program.

METRO

BELOW ZERO (21 min.) Laurel & Hardy is synonymous with honest-to-goodness hokum comedy. In "Below Zero" they do not fail us. It is a laugh from beginning to end. To attempt to give a word picture of their antics is futile. All that can be said, is that the comedians portray a couple of street musicians playing and singing "In The Good Old Summer Time" in a blinding snowstorm. What they get in return is not hard to imagine! The subject may be booked blind but you'll not go wrong. All you need do is to advertise the names "Laurel & Hardy" and the result will be 100% entertainment. Sure fire.

FIFTY MILLION HUSBANDS (20 min.) Imagine yourself "Charlie Chase" peacefully sitting in your apartment. Suddenly a knock is heard on the door and in comes a robust, sentimental individual who tells you that all that is dear to him originated in your furnished flat. He weeps at the changes made in the decorations and re-arrangement of furniture and has the effrontery to move things about to suit his own tastes. On top of that, in comes his estranged wife, who also goes thru the same procedure. Imagine yourself trying to console this broken-hearted dame when suddenly the husband pounces upon you from another room with accusations of vile intentions toward his wife. Well, if that wouldn't get your goat, it got Charlie's, who began to shoot 'em up, and, incidentally, awakened a funny Irish copper, who capers about frantically trying to detect what he thinks to be a murder. Well, that is the short and long of the story! It moves fast with its nonsensical hokum. A comedy which will get many laughs and has definite elements of entertainment. Good for any house and will contrast well with a straight dramatic feature.

VITAPHONE

3676—AND WIFE (10½ min.) A comedy with Frank Davis and Bernice Elliott. It deals with the domestic relationship of a divorced husband who is about to marry another girl. How he accidentally finds himself in a hotel room with his former wife and how a reconciliation is brought about, are cleverly portrayed. Interesting dialogue and humorous situations make this an entertaining short subject. Somewhat different and should go over.

3740—CHRISTMAS KNIGHT (7 min.) A snappy short dramatic subject with such old timers as Bryant Washburn, Helen Jerome Eddy and Charles B. Middleton. It is presented in three scenes. Middleton is a crook who overhears the love-making of a couple, victims of Wall Street, but yet able to enjoy the Xmas spirit. Another couple, rich in worldly goods, find Xmas boring because of their greed for more wealth. The crook, after holding up the latter, gives them a piece of his mind in a philosophical vein, takes their dough, and leaves it in the room of the poverty-stricken pair, with his greetings. Somewhat maudlin in sentiment but interesting. Will make a good subject for

MANY LEADERS ARE CREATED IN CAMPAIGN

(Continued from Page One)

tual figures attained in the various operations.

Standings Revealed

The manager of every theatre knows what his own figures are; what he does not know is how the result which he has obtained (whether he has exceeded his quota or failed to reach it) compares with the result attained by the other fellow with whom he is in competition. This the publication of these figures will reveal, so far as the leaders are concerned.

The published figures reveal the actual positions of individual theatres, each within its own division. As a matter of general interest, and looking at the race as one between divisions—which, of course, it is not—the figures as of April 26th reveal Milton Feld's division "A" as the leader by a slight margin over J. Balaban's Chicago and Detroit operations. J. B. Carroll's Ohio-Kentucky group was in third place at the date given and A. Mayer's Central Division was in fourth. Fitzgibbon's division, New York and New England, came fifth in the standing; and the Koepel-Wilby Southeastern operations sixth at the end of the first four weeks in April. These divisions were very closely followed by those controlled by Jules Rubens, Schneider, E. Ruben, Friedl, Walsh and Crabill in the order named. The closeness of standings, from a divisional viewpoint, would indicate that each succeeding week will bring changes in this line-up. But as the contest is entirely for standings within the divisions, the real interest centers in the individual standings of the theatres and the districts, and these are shown in detail in the published list.

It must be understood that the compilation of figures and the working out of standings in this national contest is indeed a huge undertaking. This would be true for the many groups of theatres which in the aggregate total the huge number included in the Publix circuit, even were it not a fact that in addition to the simple if lengthy task of compilation itself were not added the many special considerations which must be brought to bear before profit percentages can possibly be worked out on an equitable basis.

Impartial Comparison

It is because of these many considerations that it is not deemed practicable to publish the actual figures at this time but to present instead standings based on the figures at hand. The standings given are those as of close of business, April 26th, and include the four first weeks of the Second Quarter. Every effort has been made to secure a correct and impartial result in the estimation of every one of these relative standings. The management must reserve the right to make corrections or changes in these standings as necessity for so doing becomes apparent.

The desire to attain absolute fairness in arriving at results in this contest has been the determining factor in this setup and has

the holidays and should be used with a comedy feature as contrast.

3829—THE SOUTH SEA PEARL (8 min.) In this technicolor flash we find Gaston Glass in the role of a lover. The scene is a South Sea dance hall. With this as background, we find a beautiful dance hall girl risking her life to save a pearl diver and his pearls. Charlotte Merriam assists Glass in the dramatic moments, while a score of dancing girls, musicians, and natives serve the music. The coloring is unusually good and aids materially in the presentation of a subject which will give first class entertainment. May close any front show.

PATHE

FISH, FOWL & FUN (10 min.) A Sportlight with David Newell—the famous writer and hunter. It portrays the hunting of quail and turkeys in a most realistic manner. With the dense woods as background, we see the lovers of nature rising early one morning and going out with the dogs to get their breakfast. The details portrayed in ten minutes are an interesting lesson in the art of catching this palatable food. The scenic beauty plays an important part in holding the attention. A worthwhile novelty on any program.

SELLING "THE DEVIL'S HOLIDAY"

By RUSSELL HOLMAN,
Advertising Manager, Paramount Pictures
(Not For Publication)

First, see the picture for yourself. Then nobody will have to sell you on how important it is. Then you'll get after it with everything you've got, as it deserves, and you won't have a feeling after it's gone that your box office only got a part of what it should have had.

"The Devil's Holiday" marks the birth of one of the screen's foremost dramatic stars. She's none other than Nancy Carroll, hitherto "Sweetie" and "Honey," a former musical comedy actress. Her work is amazing and unbelievable until you see the picture. On the basis of this picture, the studio is completely changing its plans with Carroll. She's a big hit in musical comedy; but she's so tremendously bigger in drama that hereafter she'll be starred in dramas only. That alone should give you a tip on the importance of "The Devil's Holiday"! She was a revelation even to the studio!

The picture was written and produced by Edmund Goulding, who wrote and produced "The Trespasser." It's every bit as big as "The Trespasser." It has the same popular box office ingredients, the same uncannily real and gripping way of putting them over, the same type of down-to-earth dramatic story.

This man Goulding has a remarkable ability to inspire players to heights you never thought they could touch. In addition to Carroll, Phillips Holmes (leading man), Hobart Bosworth, James Kirkwood and the others in the swell cast do work that will simply knock audiences off their pins. After seeing "The Devil's Holiday," the hard-boiled lads who review pictures in the home office walked out of the projection room stirred to the ends of their toes and handing out the kind of raves that only masterpieces get.

Getting this feeling over to the public is no cinch. Here's some suggested copy:

The dramatic high spot of 1930 has been reached! "The Devil's Holiday"!

"Sweetie" has grown up! She's sweet and pretty, flip and fascinating as ever. But now she's an amazing revelation as a serious and truly great dramatic star. She'll stir you as you've never been stirred in a theatre before! Come and get the treat of your life. Nancy Carroll in "The Devil's Holiday," written and produced by the man who made "The Trespasser."

Hallie Hobart—big city manicurist—dimpled dynamite—professional good girl—pretty lady of prey—men were her game and she played them to a fare-thee-well—cynically, light-heartedly—saints and sinners alike—Good Time Hallie—then a young wheat millionaire fell for her alluring but calculated smiles—and Hallie went after his bulging pocket-book with a will—what's the difference if she grabbed his heart too—married him for a thrill and a fortune—but HE was different—and, to her own amazement, so was she—what happened next?—what blotted the wise smiles from Hallie's pretty face?—what clutched her, robbed life of its gaudy tinsel and made A WOMAN of her?—what's this thing that has made NANCY CARROLL one of the screen's most gripping dramatic stars and started the whole nation talking about her new picture, "THE DEVIL'S HOLIDAY"? Come and see and hear and enjoy the thrill of a lifetime!

"I won't let you ruin my boy. Here's \$50,000. Go away—and never come back!" And she took it with a cynical laugh. Paris, gayety, millionaires, danced before her expectant eyes. But she did "come back" instead. On her knees. Begging for love. See the amazingly new and greater Nancy Carroll in "The Devil's Holiday." Heaven in her eyes and a devil in her heart.

If you like "The Trespasser," you'll rave about "The Devil's Holiday," written and directed by the same man and starring a new and greater Nancy Carroll.

Nancy Carroll starts out like "Sweetie" and ends up like Sarah Bernhardt.

A picture so strong, so different, so heart-breakingly REAL that all the world will wonder!

Exploitation: Use various holidays on the calendar. Decoration Day. Fourth of July. Labor Day. Write in script after each: Is this "The Devil's Holiday"?

Avoid all pictures of devils, red and otherwise, in your advertising. They sell nothing, except mineral water. On the other hand, the stills on this picture are particularly good.

Sell Carroll—the new Carroll. See the cast. Sell Goulding and "The Trespasser."

Above all, see the picture before you start to sell it.

governed every decision made. Every contestant in the Publix circuit must get a 100 percent fair break—that is the one rule from which there has been no variation.

"The month of April, generally speaking," says Mr. Chatkin, again referring to the opportunities afforded every element of man power in these campaigns, "shows up about twenty-five percent behind anticipated results, in other words, just that much behind quotas. This deficit has to be made up and in addition to that we have to forge ahead and establish profit income well in advance of the figures set and with which every theatre manager, district manager and division officer is thoroughly familiar."

Hard Work

"The greatest ingenuity must be displayed in order to attain this result. It will not be accomplished without hard work! Again I say, that out of this necessity, out of this great call for constructive leadership we will get new captains—and new generals, too, for that matter—to blaze the way in the onward march of progress upon which Publix Theatres circuit is so definitely and irresistibly launched."

"I think it is only right that at this time I should repeat a warning which was voiced at the convention in Chicago and which perhaps has not been sufficiently emphasized. I refer to the danger of misrepresenting profits through the manipulation of accumulative expenses. All bills must be paid!

"Unpaid bills will not only disqualify the manager of the theatre which has accumulated such debts, but will disqualify as well the district manager under whom that theatre operates. It therefore behooves both managers and district managers to definitely ascertain that current bills are paid weekly—and regardless of the showing of the theatre for the week, whether it be over or under the profit line."

Standing of theatres will be found on the opposite page.

HOW THEY STAND IN THE BIG CONTEST!

CUMULATIVE, FOUR WEEKS, TO APRIL 26th

CHICAGO AND DETROIT

JOHN BALABAN

CLASS "A" THEATRES

TOWN	THEATRE
1 Detroit	Michigan
2 Detroit	Adams
3 Detroit	Tuxedo
4 Detroit	Alhambra
5 Detroit	Birmingham
6 Detroit	Redford
7 Chicago	Roosevelt
8 Chicago	Tivoli
9 Chicago	Uptown
10 Chicago	Chicago
11 Chicago	McVickers
12 Detroit	Royal Oak
13 Chicago	United Artists
14 Detroit	United Artists
15 Chicago	Paradise
16 Detroit	Fisher
17 Chicago	Regal
18 Detroit	Riviera
19 Detroit	Annex
20 Detroit	State
21 Chicago	Oriental
22 Detroit	Ramona
23 Chicago	Marbo
24 Detroit	Granada
25 Chicago	Century
26 Detroit	Paramount

CLASS "B" THEATRES

TOWN	THEATRE
1 Chicago	Central Park
2 Chicago	Century
3 Chicago	Maryland
4 Chicago	Varsity
5 Chicago	LaGrange
6 Chicago	Berwyn
7 Chicago	Crystal
8 Chicago	State
9 Chicago	Congress
10 Chicago	Harding
11 Chicago	Belpark
12 Chicago	Covent
13 Chicago	Tower
14 Chicago	Norshore
15 Chicago	Riviera
16 Detroit	Madison
17 Chicago	Senate

DISTRICT STANDINGS

1 Chicago	E. M. Glucksman
2 Detroit	H. Lustgarten
3 Chicago	L. H. Dally
4 Detroit	W. Immerman
5 Chicago	N. M. Platt
6 Chicago	C. F. Strodel

WESTERN & PACIFIC COAST

RALPH CRABILL

CLASS "A" THEATRES

TOWN	THEATRE
1 Salt Lake City	Paramount
2 Greeley	Sterling
3 Boise	Pinney
4 Ogden	Paramount
5 Salt Lake City	Victory
6 Twin Falls	Idaho
7 Pueblo	Colorado
8 Colorado Springs	Rialto
9 Salt Lake City	Capitol
10 Los Angeles	United Artist
11 Cheyenne	Paramount
12 Los Angeles	Paramount
13 Colo. Springs	Paramount
14 Provo	Paramount
15 Grand Junction	Avalon
16 San Francisco	St. Francis
17 San Francisco	Paramount

18 San Francisco	California
19 Portland	Paramount
20 Seattle	Paramount
21 Idaho Falls	Paramount

CLASS "B" THEATRES

TOWN	THEATRE
1 Ogden	Orpheum
2 Greeley	Rex
3 Boise	Granada
4 Grand Junction	Mesa
5 Portland	Rialto
6 Cheyenne	Strand

DISTRICT STANDINGS

1 Salt Lake City	H. David
2 Colorado	C. C. Woods
3 Los Angeles	S. Fr.
4 Seattle & Portland	R. Blair

DIVISION "A"

M. H. FELD

CLASS "A" THEATRES

TOWN	THEATRE
1 Buffalo	Hippodrome
2 Brooklyn	Paramount
3 New York	Rialto
4 New York	Paramount
5 New York	Rivoli
6 Syracuse	Paramount
7 Kansas City	Newman
8 Buffalo	Buffalo
9 Buffalo	Century
10 Toledo	Paramount
11 Denver	Denver
12 Rochester	Eastman

3 Kansas City	Electric
4 Niagara Falls	Bellevue
5 Buffalo	Kensington
6 Buffalo	Seneca
7 Rochester	Regent
8 Buffalo	Bailey
9 Toledo	Princess
10 Joplin	Paramount
11 Denver	Rialto
12 Kansas City	Royal
13 Rochester	Piccadilly

DISTRICT STANDINGS

1 Metropolitan	N. Y.
2 Buffalo	V. McFaul
3 Denver	L. J. Finske
4 Northern "A"	C. C. Perry

SEABOARD

JOHN FRIEDL

CLASS "A" THEATRES

TOWN	THEATRE
1 Miami Beach	Community
2 West Palm Beach	Kettler
3 Augusta	Modjeska
4 Montgomery	Paramount
5 Daytona Beach	Florida
6 Miami	Olympia
7 Anniston	Ritz
8 Macon	Fairfax
9 Macon	Rialto
10 Macon	Capitol
11 Miami	Hippodrome
12 Tampa	Tampa
13 West Palm Beach	Arcade
14 Jacksonville	Florida
15 Lakeland	Polk
16 Augusta	Imperial
17 Montgomery	Empire
18 St. Petersburg	Florida
19 Birmingham	Alabama

20 Tampa	Strand
21 Birmingham	Strand
22 Atlanta	Paramount
23 Atlanta	Georgia

CLASS "B" THEATRES

TOWN	THEATRE
1 Miami	Fotosho
2 Tampa	Franklin
3 Tampa	Seminole
4 Little River	Rosetta
5 West Palm Beach	Stanley
6 Montgomery	Strand
7 Daytona	Vivian
8 Birmingham	Galax
9 Lake Worth	Oakley

DISTRICT STANDINGS

1 South Florida	J. L. Clark
2 North Florida	C. G. Branham
3 Georgia	E. Rogers
4 Atlanta	W. C. Paterson

SOUTHEAST & N. CAROLINA

J. A. KOERPEL—R. B. WILBY

CLASS "A" THEATRES

TOWN	THEATRE
1 Raleigh	Palace
2 Winston-Salem	Carolina
3 Asheville	Plaza
4 Charlotte	Imperial
5 Raleigh	State
6 Wilson	Wilson
7 High Point	Broadhurst
8 Columbia	Ritz
9 Chapel Hill	Carolina
10 Chattanooga	Tivoli
11 Greensboro	Carolina
12 Greenville	Carolina
13 Columbia	Imperial
14 Salisbury	Capitol
15 Durham	Rialto
16 Winston-Salem	Colonial
17 Johnson City	Majestic
18 Spartansburg	Montgomery
19 Charlotte	Carolina
20 Knoxville	Riviera
21 Asheville	Imperial
22 Fayetteville	Carolina
23 Spartanburg	Strand
24 Hendersonville	Rex
25 Durham	Paris

26 Sumter	Rex
27 Anderson	Strand
28 Jackson	Lyric
29 Greensboro	National
30 Knoxville	Tennessee

CLASS "B" THEATRES

TOWN	THEATRE
1 Fayetteville	Broadway
2 Chattanooga	State
3 High Point	Orpheum
4 Knoxville	Strand
5 Raleigh	Capitol
6 Salisbury	Victory
7 Durham	Savoy
8 Greenville	Egyptian
9 High Point	Paramount
10 Johnson City	Liberty
11 Greensboro	Imperial
12 Johnson City	Criterion
13 Knoxville	Majestic
14 Charlotte	Alhambra
15 Asheville	Strand
16 Columbia	Rex

DISTRICT STANDINGS

1 Wilby-N. C.	M. S. Hill
2 Carolina	C. W. Irvin
3 Tennessee	H. Hardy

NEW YORK & NEW ENGLAND

J. J. FITZGIBBONS

CLASS "A" THEATRES

TOWN	THEATRE
1 Salem	Paramount
2 Allston	Capitol
3 Worcester	Strand
4 Gloucester	North Shore
5 Barre	Park
7 Hartford	Allyn
8 Rockland	Park
9 Bangor	Bijou
10 Rutland	Strand
11 Bangor	Opera House
12 Houlton	Temple
13 Dover	Strand
14 Haverhill	Paramount
15 Rockland	Strand
16 Newton	Paramount
17 Poughkeepsie	Barclay
18 Bath	Opera House
19 Yonkers	Strand
20 Newport, R. I.	Paramount
21 Waterville	Haines
22 Biddeford	Central
23 Lynn	Olympia
24 Brockton	Strand
25 Newburgh	Academy
26 Pawtucket	Strand
27 Cambridge	Central Sq.
28 Woonsocket	Stadium
29 Boston	Metropolitan
30 Somerville	Strand
31 New Haven	Paramount
32 Framingham	St. George
33 Needham	Paramount
34 Lowell	Strand
35 No. Cambridge	Harvard
36 Portland	State
37 Gardner	Uptown
38 Boston	Wash. St. Olympia
39 Ft. Fairfield	Paramount
40 Chelsea	Olympia
41 Lowell	Merrimac Sq.
42 Portland	Strand
43 Boston	Fenway

CLASS "B" THEATRES

TOWN	THEATRE
1 Framingham	Gorman
2 Allston	Allston
3 Salem	Salem
4 Dorchester	Codman Sq.
5 Haverhill	Colonial
6 Pawtucket	Imperial
7 Bangor	Park
8 Westbrook	Star
9 Waterville	City
10 Rutland	Grand
11 Poughkeepsie	Stratford
12 Chelsea	Broadway
13 Bangor	Graphic
14 Ft. Fairfield	Park
15 Springfield	Broadway
16 Gloucester	Strand
17 Barre, Vt.	Magnet
18 Newburgh	Broadway
19 Portland	Maine
20 Gardner, Mass.	Orpheum
21 Dorchester	Fields Corner
22 Newport	Strand
23 Pittsfield	Strand
24 Dover	Lyric
25 Lowell	Rialto
26 New Bedford	Capitol
27 Brockton	Rialto
28 Boston	Scollay Sq.

DISTRICT STANDINGS

1 West Mass. & Vermont,	H. Chatkin
2 Suburban Boston, F. Hookailo	
3 N. Y. State, M. Shellman	
4 Vt., N. H. & Maine,	A. J. Moreau
5 Conn. & Mass., G. Cruzen	
6 North Shore, W. E. Spragg	
7 Suburban Boston & R. I.,	R. M. Sternburg
8 Downtown Boston, E. A. Zorn	

GREAT STATES & INDIANA

J. J. RUBENS

CLASS "A" THEATRES

TOWN	THEATRE
1 Harvey, Ill.	Harvey
2 Michigan City, Ind.	Tivoli
3 New Castle, Ind.	Princess
4 South Bend, Ind.	Colfax
5 Bloomington, Ind.	Princess
6 Richmond, Ind.	Tivoli
7 Waukegan, Ill.	Genesee
8 Blue Island, Ill.	Lyric
9 Quincy, Ill.	Washington
10 Gary, Ind.	Palace
11 Aurora, Ill.	Tivoli
12 Bloomington, Ill.	Irvin
13 Decatur, Ill.	Lincoln Sq.
14 Kankakee, Ill.	Majestic
15 Elgin, Ill.	Crocker
16 Muncie, Ind.	Rivoli
17 Anderson, Ind.	Paramount
18 Streator, Ill.	Plumb
19 LaSalle, Ill.	Majestic
20 Kankakee, Ill.	Orpheum
21 Peoria, Ill.	Madison
22 Alton, Ill.	Grand
23 Joliet, Ill.	Rialto
24 Kewanee, Ill.	Peerless
25 Kokomo, Ill.	Sipe
26 Chicago Heights, Ill.	Lincoln Dixie
27 Rockford, Ill.	Coronada
28 Bedford, Ind.	Lawrence
29 Danville, Ill.	Palace
30 E. St. Louis, Ill.	Majestic
31 Marion, Ind.	Paramount
32 Crawfordsville	Strand
33 Huntington, Ind.	Jefferson

CLASS "B" THEATRES

TOWN	THEATRE
1 Peoria, Ill.	Palace

CLASS "A" THEATRES

2 Joliet, Ill.	Orpheum
3 South Bend, Ind.	State
4 Quincy, Ill.	Belasco
5 Peoria, Ill.	Lyceum
6 Bloomington, Ill.	Castle
7 Peoria, Ill.	Rialto
8 Chicago Heights, Ill.	Washington
9 Wheaton, Ill.	Paramount
10 Danville, Ill.	Terrace
11 Alton, Ill.	Hippodrome
12 Streator, Ill.	Lyric
13 Spring Valley, Ill.	Valley
14 Peoria, Ill.	Apollo
15 Blue Island, Ill.	Grand
16 Joliet, Ill.	Crystal
17 Quincy, Ill.	Orpheum
18 Bloomington, Ill.	Majestic
19 Gary, Ind.	Broadway
20 LaSalle, Ill.	La Salle
21 Danville, Ill.	Fisher
22 Kankakee, Ill.	Luna
23 Richmond, Ind.	Ritz
24 Waukegan, Ill.	Academy
25 Aurora, Ill.	Fox
26 Muncie, Ind.	Strand
27 Rockford, Ill.	Orpheum
28 Anderson, Ind.	Riviera
29 Joliet, Ill.	Princess
30 Gary, Ind.	Tivoli
31 Michigan City, Ind.	Starland

DISTRICT STANDINGS

1 North, Ind.	L. St. Pierre
2 South, Ill.	H. Stickelmaier
3 North, Ill.	G. Rogan
4 South, Ind.	R. Martin
5 Central Ill.	T. P. Roman

CENTRAL

ARTHUR L. MAYER

CLASS "A" THEATRES

TOWN	THEATRE
1 North Platte	Keith
2 Sioux City	Capitol
3 Fremont	Empress
4 Des Moines	Paramount
5 Hastings	Rivoli
6 Fairbury	Bonham
7 Kearney	World
8 Davenport	Capitol
9 Waterloo	Paramount
10 Grand Island	Capitol
11 Missouri Valley	Rialto
12 Newton	Capitol
13 Norfolk	Granada
14 Council Bluffs	Broadway
15 Columbus	Columbus
16 Rock Island	Ft. Armstrong
17 Moline	LeClaire
18 Marshalltown	Casino
19 Beatrice	Rivoli
20 Cedar Rapids	Paramount
21 Des Moines	Des Moines
22 Omaha	Paramount
23 Omaha	World

CLASS "B" THEATRES

TOWN	THEATRE
1 Cedar Rapids	Palace
2 Waterloo	Palace
3 Des Moines	Strand
4 Fremont	Fremont
5 Rock Island	Spencer
6 Grand Island	Majestic
7 Norfolk	Lyric
8 Davenport	Garden
9 Hastings	Strand
10 Marshalltown	Strand
11 Des Moines	Garden
12 Des Moines	Palace
13 Columbus	Swan
14 Kearney	Empress
15 Cedar Rapids	State
16 Omaha	State
17 Waterloo	Strand
18 Sioux City	Princess
19 Beatrice	Rialto

DISTRICT STANDINGS

1 Centr. Nebraska, V. Gettier	
2 Sioux City	L. Richmond
3 Tri-Cities	H. D. Grove
4 Central Iowa	A. G. Stolte
5 Des Moines	J. Roth
6 Omaha	C. Pincus

OHIO AND KENTUCKY

J. B. CARROLL

CLASS "A" THEATRES

TOWN	THEATRE
1 Youngstown	Paramount
2 Marion, Ohio	Palace
3 Lexington, Ky.	Kentucky

CLASS "B" THEATRES

TOWN	THEATRE
1 Marion, Ohio	Marion
2 Lexington, Ky.	State

SOUTHWESTERN

L. E. SCHNEIDER

CLASS "A" THEATRES

TOWN	THEATRE
1 Amarillo	Fair
2 Breckenridge	Palace
3 Waco	Orpheum
4 Austin	Majestic
5 Abilene	Majestic
6 San Antonio	Texas
7 El Paso	Wigwam
8 Harlingen	Arcadia
9 Mesa	Nile
10 Wichita Falls	Majestic
11 Fort Smith	New
12 Dallas	Palace
13 Phoenix	Rialto
14 Phoenix	Orpheum
15 Houston	Kirby
16 Amarillo	Mission
17 Temple	Arcadia

DISTRICT MANAGERS SESSION NEWS!

BARRY OUTLINES ECONOMIES AND BENEFITS OF SYSTEM TO GROUP OF FIELD EXECUTIVES

One of the most impressive of the current sessions of district managers in the Home Office was devoted to a discussion of "The Economies and Benefits of Circuit Operation" by John F. Barry.

"In order for you to fully appreciate how much more profitable a theatre operated by circuit management should be than the same theatre operated independently, I shall show you just what the independent management would have to do if deprived of the services



John F. Barry

made available for him by circuit operation.

"The statement has been made that circuit operation limits the individual manager's initiative, ingenuity, and originality. Some kind of 'mysterious red-tape' is supposed to tie his hands and stop his thinking. The fact of the matter is that countless details and worries are taken from his shoulders so that he can really give more time to the important essentials that make a theatre profitable than he could give if he operated independently. The points I want to emphasize are how much more time is made available for the real essentials of operation because of the assistance given and also, that the services available should be utilized to the fullest, if the advantages of circuit operation are to apply."

Expert Knowledge

Mr. Barry then took up in turn the functions of each Home Office and District department, indicating how they save the manager's time by clearing details for him. He then took up each of the services available for the circuit manager, indicating how many specialized experts give the manager access to information which no one man unaided could be expected to know. If a particular theatre is not profitable with all the added service that a circuit makes available, then test the individual manager.

"The circuit can not be expected to think for the individual manager—it can not be expected to do his work! It takes countless details off the shoulders and makes available for him countless services—after that, the results depend on him. Can he think out the problems of that particular theatre—does he know his community so that its preferences are applied to decisions on programs and other details of operation—can he analyze product and sell it to that community effectively because he knows that community and he knows that product—can he apply sound business sense in determining upon expenditures—does he call for each of the services which I have mentioned and use them to best advantage at his theatre?"

Initiative Encouraged

"If not—the fault lies with himself. With all the encouragement given by this circuit for individual initiative by the manager and with all the latitude accorded him, any restriction placed on what might be termed the 'showmanship' of the particular theatre" is a restriction due to the manager's own limitations. Point this out to your managers. Some of them may be kidding themselves that someone else is supposed to do their thinking for them."

Mr. Barry then asked for opinions to the contrary. There were none. It was unanimously agreed that every theatre in the territories represented should be more

profitable under circuit operation than under independent operation. Mr. Barry then qualified his proposition as it applied to some very small theatres in towns of 2,000 or 3,000 where an independent operator, employing the members of his family in the box office and in the booth, and operating two or three days a week, presented conditions which would not apply to the general discussion.

"Why then are some theatres not profitable? The circuit manager may not be driven by the sheer necessity of eating regularly to apply that intensity of effort which has been responsible for devising many of the novelties in advertising and program building with which you are familiar. He may be lulled by some false security that his salary check will appear regularly no matter what he does. This false security kills the incentive that makes a theatre profitable. Such men don't belong.

Incentive Offered

"If the individual manager in circuit operation doesn't want to put the same effort into his work that an independent operator would, plenty of men can be gotten who will. With the company's record of advancements and promotions, there is plenty of incentive for any manager to exert an effort and to acquire a knowledge of the essentials of the business that will make his operation profitable.

"It remains for you District Managers to see that that effort and that knowledge exists—to see that all the advantages of circuit operation as indicated are applied—that your managers use all the time that is made available for them as it should be used—to think out their own particular problems and not sit back in false security or kid themselves that circuit operation limits their thought, their advertising, their ingenuity, or their showmanship."

BARRY COVERS COMMUNITY ANALYSIS

Community analysis was the topic for discussion by John F. Barry at one of the district managers' meetings last week.

No one man can analyze the changing conditions which affect a thousand different theatres," Barry said. "The job must be accomplished for each individual theatre by a man who is on the ground assisted by the advice of his district manager.

"It is imperative that a theatre manager know his community, because its factors affect his theatre policy, admission prices, advertising media, advertising appeal, program and program arrangement, and countless other details of operation.

"Merchandisers of some commodities have to do with a universal appetite for their product. The grocer in selling sugar caters to the same taste everywhere.

"In selling entertainment, however we encounter localized preferences and localized sales resistances.

"One way to gain this knowledge of a community is long residence, but we cannot wait five years or more for a manager to develop the knowledge of his community which he should have.

SEE OVERHEAD AS SERVICE, SAYS HEAD

M. F. Gowthorpe occupied the chair at a meeting of the Second District Managers' Session which delved into what constitutes overhead, and the method of its allocation.

"Think of overhead in the light of services rendered to your operations," Mr. Gowthorpe told the district managers. "Overhead is made up of the salaries and expenses of all persons who are not on a theatre payroll, together with certain costs incidental to their function of servicing the theatres.

"Departments which contribute to the overhead are Management, Film Buying and Booking, and Advertising. Expenses of the auxiliary departments, including Accounting, Maintenance and Purchasing, Real Estate, Legal, Candy Sales and Music Sales also enter into the overhead. It does not include expenses of the Music and Production Department, which are charged directly to theatres playing unit shows, nor of the Construction Department. It includes no part of Paramount administrative costs, and not one cent of profit."

Gowthorpe went on to explain the breakdown of the total overhead by items and by departments. He urged that full use be made of everything and every service that Home Office "overhead" pays for.

"Allocation of overhead to individual theatres," Gowthorpe continued, "takes four considerations into account. These are the percentage of admissions, seating capacity, actual service rendered, and relation to profits. Allocation by actual service rendered is the ideal method, but cannot be entirely accomplished in actual practice. This method is pursued as far as possible, and the remaining costs absorbed by applying a combination of the other measurements.

Accounting Reduction

In the discussion which followed, Mr. Barry pointed out the fact that managers who are dissatisfied with the amount of overhead charged to their operations should be sure that they are doing everything possible to help keep these charges at a minimum. As a specific instance, he cited the accounting department, whose overhead, he said, could probably be cut down by one-half if theatre managers adhered strictly to accounting routine as prescribed in their manuals, and exercised care to avoid costly errors.

"Other expenses to the circuit can be kept down in the same manner," Mr. Barry said. "For instance, if managers knew as much about sound as they should, it would result in a tremendous saving to the company. Some defects could be remedied locally, instead of sending for a technical man, who may find on arrival that the trouble is caused by nothing more than a dirty aperture."

Session proceeded to take up fixed charges, and Gowthorpe explained that these are costs applicable to a single operation, and continue whether the theatre is open or closed.

"Included in fixed charges," he said, "are rent, insurance, taxes, depreciation, interest and corporate expense.

Rent Charges

"Under rent we charge the actual amount paid under a theatre's lease. This item does not include leasehold bonuses. Insurance of all kinds is charged under the second heading. Taxes include licenses and permits, and except only the Federal income tax.

"Under depreciation we charge off wear and tear, and obsolescence. Amortization of leaseholds is included here, bonuses

Promotion Policy Acts as Good Stimulus

District managers in New York to learn about Paramount Public organization were made conversant with the activities of the Personnel Department by John F. Barry, Director of Personnel, who is also chairman of the series of district managers' sessions.

Function of the department, Mr. Barry said, is to aid in the selection, training and assignment of manpower. He asked the men present to re-read the story in Publix Opinion for April 25th on the preparatory training of men, and to file it for guidance in supervising the development of men assigned to their theatres for this training.

Mr. Barry spoke of the contribution of the Managers' Training School to our manpower, the qualifications sought in men engaged by the company, and gave the district managers a detailed list of the points he would like to have covered in the personnel portion of their weekly letters.

Dwelling on the constant stimulus which Publix' policy of promotion from within exerts on the men in the field, Mr. Barry outlined a number of other reasons for the very slight turnover in Publix personnel. Among these was the thousand dollar insurance policy which the company carries for each manager after he has served for six months in that capacity.

being charged off at a rate dependent upon the length of the lease. Depreciation of sound equipment is charged off in accordance with a schedule arrived at by our technical men and Electrical Research engineers. Under this schedule, equipment costing 12 per cent of the total has a life of one year, 28 per cent has two years life, and 60 per cent is charged off over a period of five years.

"Interest includes that on bonds, notes and mortgages, but not on investment."

Mr. Barry pointed out one means of helping to keep fixed charges at a minimum, in the matter of insurance costs.

"Insurance is listed among fixed charges. The charge is not fixed in the sense that proper supervision cannot reduce it. Experience record determines insurance costs," he said, "and the contribution of your managers to this record has much to do with determining insurance costs. A good company record with the insurance companies this year means lower rates next year.

Maintenance Details

"This involves details of maintenance. Mr. Anderson in his discussion of the different forms of insurance carried for your theatres will make clear that for every form, your supervision will have much to do with determining what the company pays for insurance. So even if insurance is called one of the 'fixed charges,' realize how the charge depends on you."

Meeting concluded with a brief exposition by Gowthorpe of purposes of the Cost Control Committee. He explained that its function was not an indiscriminate slashing of costs, but the encouragement of intelligent spending. Among means of assisting the committee in its work Gowthorpe included supervision of petty cash disbursements, reduction of uniform cleaning costs, regular seat inspections to avoid torn clothing claims, and regulation of telephone and telegraph tolls and electricity expenditures.

WELFARE AND FIRST AID DISCUSSED

District managers attending the current session at the home office emerged from a meeting with Dr. Emanuel Stern last week primed with information concerning the Welfare Department, which Dr. Stern heads.



Dr. Emanuel Stern

The lengthy conference was followed by an inspection of the model hospital adjoining Dr. Stern's office in the Paramount Building.

Dr. Stern asked the district managers to check up on the first aid cabinets which have been sent to each theatre to assure themselves that advantage was being taken of their usefulness. "If each of these cabinets is used only twice in treating minor injuries to employees," he said, "they will have paid for themselves in avoiding physicians' bills." Supplies for replenishing the cabinets should be obtained locally when needed, he said.

Report at Once

"In connection with accidents to employees," Dr. Stern said, "there is one thing which is imperative. They must be reported immediately, on the forms provided, to my office and to the insurance company. We must do this not only to assure maximum protection from our insurance, but also because in many states there are laws which set a penalty for failure to report such accidents.

"Since insurance and medical costs are a direct charge to your theatres, there is only one thing for your managers to do to keep them at a minimum, and that is to preach safety first."

"When it is necessary to call in a physician, retain only licensed physicians from the approved list which each theatre has. I want to emphasize the fact that we have no official house physician anywhere on the circuit. There is, however, an approved list of local physicians in each theatre."

Dr. Stern differentiated between compensable accidents to employees and public liability cases.

Discussion of welfare cases and the routine to be followed by district managers completed the conference.

"If you men will give these things a small part of your attention when you return to the field," Dr. Stern concluded, "it will be of immense assistance to me. In return, if at any time any doubt concerning any of the points upon which we have touched arises in your mind, have no hesitation in writing me about your problem."

Beauty Treatments for Women Theatre Patrons

Helena Rubinstein tie-up effected by Eddie Hitchcock, publicity director of the New York Paramount, has a beauty operator giving a complete beauty treatment to a woman patron daily, accompanied by a lecture. Lucky numbers in powder samples distributed have \$100 and \$50 courses of treatments as prizes.

Rubinstein's arranged tie-ups with department stores, distributed class pamphlets in stores handling their products all over Greater New York, and give the Paramount space in their ads for two weeks. Plan extends over an entire week.

METZLER ASKS ATTENTION TO MANUALS

Presiding at a meeting of the Second District Managers' Session which probed the intricacies of the Accounting Department, Comptroller Fred L. Metzler emphasized the importance of meticulously following the prescribed accounting routine.

"We have a keen appreciation of the amount of work your managers have to do," he said, "and we are not trying to load them with red tape. But when any order goes out, there is a definite reason for it. Managers can be of the utmost assistance to the accounting department by constant compliance with rules and routine as set forth in their accounting manuals."



F. L. Metzler

He recommended an active interest on the part of the district manager in the way individual managers handle accounting routine. In the general discussion of theatre office routine which followed, District Manager Frank Hookailo suggested reinstitution of the monthly ticket inventory. This was taken under advisement by Metzler and those of his aides who were present.

Charity Donations

Metzler took up a plan of the Hays organization which would group funds of producers and exhibitors intended for contribution to Community Chests, and make single donations to each municipal chest in the name of the industry. District Manager Warren Irvin suggested a budget system for theatres in situations where there is no organized Community Chest, and Niles and Abelson described the success of this plan of making donations in the Northwest Division.

T. X. Jones, of the accounting department, followed Mr. Metzler. "An idea of the magnitude of the company as it affects the accounting department will help you to appreciate the tremendous detail we handle," Jones said. "We have 300 subsidiary corporations and 125 checking accounts, and write 12,000 checks weekly in payment of 30,000 bills. Over 7,000 box-office statements come in weekly. We can check thirty of these in the time it takes to correct a mistake in one and write the manager about it."

Delay Causes Losses

"Our greatest trouble, perhaps, arises from delay in sending in bills. This not only disorganizes the routine of the department, but causes actual money losses in missing out on discounts, etc. Bills should be forwarded weekly. "The practice of managers in changing totals on bills with which they do not agree, without effecting an adjustment with the vendor, is also troublesome, as is the occasional approval and forwarding of a bill of which a duplicate has already gone in. Both cost time and money, and create confusion."

"Payrolls which are not sent in on the last day of the preceding week are a prolific source of trouble. When they are delayed too long, there is invariably an interchange of wires, and to pay off the manager is often forced to make a draft on the home office, with more needless expense."

Tour of Department

Following Jones' talk, the district managers visited various units of the accounting department, conferring with unit heads in an attempt to uncover other sources of unnecessary cost and trouble.

First stop was the office of F. L.

Wieber, where managers' weekly reports are audited, and blueprints and monthly theatre profit and loss statements prepared.

Common managerial errors pointed out by Wieber included charging of musical novelties and overtures as film rental, instead of in Account 4, invoice section, as a production charge. Receipts for midnight shows, Wieber said, when the picture does not begin its regular run until several days later, should be shown during the current week. If the midnight show is on Saturday and the regular run opens Sunday, they should be held over and included in the next week's receipts. When changes of policy occasion a 6 or 8 day week, it should be shown as such, figuring fixed charges, etc., on that basis. Midnight shows and special matinees should always be shown separately on reports. Service passes, Wieber pointed out, are not listed with regular passes, and receipts from this source should be shown in the column "Tax on admissions."

Common Errors

Next meeting was with Miss C. Shumate of the payroll unit, where the necessity of mailing payrolls on the closing day of each week was again brought out, as well as the importance of completely filling them out.

Most common error in connection with box-office statements, as indicated by Homer S. Traw, in charge of general cash records, is incorrectly carrying forward the opening ticket number. This necessitates eight or ten changes on the statement, and consequent correspondence. Correct name of the depository account should be shown on the deposit slip, and duplicate deposit slip pasted in the upper left-hand corner of the statement, so that it will not become mislaid upon receipt at the home office. Correctly naming the depository accounts is important because of multiplicity of accounts, and possibility of an error on the bank's part in crediting the deposit, with consequent overdrafts when funds are transferred to the home office. Miscellaneous receipts, Traw said, should be detailed on the statement, and the totals on the deposit slip and box-office statement should agree.

Routine Changed

New routine, as described by Traw, is for a stamped, addressed envelope to accompany the statement and duplicate deposit slip to the bank, so that it may be mailed immediately by the bank itself.

The district managers spent some time with C. C. MacPike, head of the cost control unit, who checks all bills as to approvals, and against the managers' weekly reports. This unit prepares a detailed record of theatre expenses, and submits analytical and comparative statements to the Cost Control Committee.

Among errors listed by MacPike are the forwarding of bills without approval, and sometimes of entire registers; not listing reasons for long distance calls on the form provided for forwarding with the 'phone company's bill, and no explanations accompanying important invoices. Bills for large amounts, however regular, MacPike said, would not be passed unless submitted with an explanation. Statements are not approved unless itemized or accompanied by a duplicate invoice. If a manager thinks something should be charged to new equipment, and not expense, he should give reasons.

When local conditions make it necessary to pay fairly large sums immediately, such as paying off a man engaged for a ballyhoo, etc., MacPike suggested utilizing a requisition for payment, instead of petty cash, as a means of expediting reimbursement. Maintenance routine, he said, should be adhered to strictly except in emergency cases.

SPECIAL HERALD

Al Smith of the State, Winona, had a special herald on the Pageant of Progress distributed to every house in town selling pictures for two weeks. Out of town distribution was also attempted.

BOTSFORD HITS EXPLOITATION WASTE

Advertising, Publicity and Exploitation Department engaged the attention of district managers convened at the home office for a valuable half day, under the direction of A. M. Botsford.

After discussing the value of manuals, Mr. Botsford gave a resumé of matter from the advertising department which will be incorporated in the proposed District Managers' Manual.



A. M. Botsford

Cautioning the district heads against permitting managers to waste time on fripperies of exploitation, Mr. Botsford asserted that if present exploitation fails to sell the expected number of tickets the fault can be attributed to much that is trite such as the too frequent use of mediums like paper napkins and milk bottle tops.

Activities and possibilities of district publicity directors were covered. Jack Meredith, publicity director of Geo. Walsh's division, and George Planck, home office supervisor of publicity in J. J. Fried's division, contributed to this discussion, in which district managers also participated.

Campaign Danger

Mr. Botsford spoke of campaigns in taking over or re-naming theatres, and warned against over-merchandising in such instances, particularly when a theatre is taken over in a Publix town. Danger lies in getting too enthusiastic over minor renovations, he said.

Lem Stewart suggested that the district managers visit the offices of the adv. department to see the men at work on the manuals and to see the files in which ad records are retained; also to view the voluminous activity there, to arrive at a better understanding of reasons for requesting prompt forwarding of ad-records and tear-sheets.

There is no better gauge of advertising effectiveness, Lem Stewart said, than a study of the percentage of advertising costs to receipts. These percentages point out advertising trends and warn of impending bad conditions. At present, he said, there seems to be a tendency toward over-advertising of C houses and minor pictures. Stewart blamed this partially on combination ads, which he described as impractical except in the larger cities, as in smaller towns they lead the B and C theatres into excessive expenditures.

Wasted Effort

Decrying wasted effort, Stewart produced tear sheets of concrete examples. One Monday morning newspaper carried a duplication of a theatre's large Sunday ad, and on the same page two co-operative ads. One quarter-page co-op ad was extremely effective, apparently laid out by the manager. Stewart's point was that the manager had failed to capitalize on his splendid effort in securing the tie-up, by expending an inordinate sum on his own Monday ad, failure to use a new layout and new copy, and placing his ad on the same page as the co-op ads.

Advertising manuals and supplements, Stewart said, were designed to improve the character, appearance, readability and effectiveness of Publix ads, and establish a standard for our theatres' advertising. Their usefulness in this direction is not exhausted when a particular picture has been played, he said. They should be broken up and placed in tickler files when their primary purpose is accomplished. Describing the method of attempting ad improvement before institution of manuals, when letters to individu-

Holiday Trailers Will be Issued Regularly

E. H. Kleinert, head of the Music Novelties division of the Music Department, detailed services proffered by his department to the district managers' group last week.

Holiday trailers, song subjects, organ solos and slides, 33 1/3 r. p. m. overture-exit records and synchronized trailer strips were among the material discussed. Holiday trailers will be forthcoming regularly hereafter, Kleinert said. Song subjects will principally be on Paramount songs, and will be ready in ample time for use in picture exploitation.

"Back Home," song subject now being developed around the song featured in "With Byrd at the South Pole," will be ready for showings at least one month prior to release of the Byrd picture, Kleinert promised. It may be used to capitalize upon coming publicity attendant to Byrd's return to the states.

Kleinert elaborated on the new booking plan for these novelties which had been touched on by Sam Shayon, executive assistant to Boris Morros, in a previous meeting. No profit accrues to the music novelties department on these subjects, and the wider the distribution accorded them, the lower the charges to individual theatres will be. Under the plan to be adopted shortly, prints will be supplied to Paramount exchanges, and will be set in by district bookers in accordance with regular routine.

With regard to the synchronized trailer date strips, Kleinert stated that requirements of individual theatres not included in the stock list would be made up to order, at special prices dependent upon the amount of material. Price of stocked trailer strips is 10c per foot. List of trailers now available has appeared in Publix Opinion.

Kleinert asked for expression of opinion on advisability of making up more ballyhoo records similar to that on "The Vagabond King." District managers generally commended the idea, and specified desire for records suited to outdoor ballyhoo, and lobby and radio use as well.

Session adjourned to the screening room, where the district managers saw a number of recent holiday and song subjects.

al managers with constructive criticism were the means of establishing this desired standard, Stewart said that ads of operations taken over were brought up to standard within three months as against four or five years under the old system.

Use of Manuals

Stewart declared that Publix particularly does not want its theatres to subscribe to ad-mat services, which keep men from learning the desirable principles of advertising inculcated through the use of the manuals. Tickler files and their importance were covered.

L. L. Edwards told of the new system of circuit art shops being instituted, and spoke of the economies to be effected through circuit buying of artist's supplies. He asked the district managers to be on the lookout for men worthy of development in the home office art department, under Duke Wellington's supervision, for later assignment elsewhere.

Charges to theatres using the sound trains this season will be materially reduced, Edwards said. He cited the success of the special in Miami this winter. District Manager Jesse Clark corroborated his statements on the effectiveness of the sound trains when properly employed. A sound train manual, incorporating many of the ideas used by Clark in Florida, will be distributed shortly, Edwards announced.

Effective Trailers

"Experiments in various operations have indicated that it is impractical to sell sound with silent

DISTRICT MEN HEAR SAAL ON BOOKING

William M. Saal, General Director of Film Buying and Booking, presided over a meeting of the ten district managers now in New York which took up the work of his department in detail.



William M. Saal

Saal covered the organization of the booking department, buying and booking of product, commitments, relations of district manager and booker, screenings, handling booking emergencies, and program arrangement.

"Our primary consideration," Saal

said, "is the fact that we owe the utmost allegiance to Paramount. Paramount again vindicated this allegiance in the difficult three months just past, delivering consistently good, money-making, box-office pictures. It is our first duty to get behind every Paramount picture with everything we have, so that revenue to Paramount as a producer will justify making more and even better pictures."

Outlines Advantages

Discussing the relations between the various departments of Publix, Saal elaborated on the complete organization of Publix, and its advantages.

"District managers, district bookers and district advertising men can sit down and talk over their theatres as if they were partners in the operations. The growth of the company and the development of its manpower largely lies in the hands of this trio. If you are better men for talking with me, I am a better man for talking with you, and this is true all down the line. When we tune in on each other's problems and duties, we present a single, united front, and contribute much to the progress of the company."

Saal asked about advance screenings in the field, and whether or not the district managers would recommend any changes in the present system. Expression of a diversity of opinion resulted. He suggested that each man present write a memo to him on that subject before leaving for the field. Shorts came up for discussion next.

Shorts Important

"The front show determines whether a program is good entertainment or poor entertainment. Information to assist in routing and publicizing short subjects is our greatest need, and one of several plans now under consideration will shortly provide this for your managers," Saal outlined one of the plans to ascertain the reaction of the assembled district managers.

"It is my hope," he said in conclusion, "that you men will hereafter be able to analyze booking problems on a basis of constructive criticism, and possibly of solution. Your ability to instill good principles of the business of booking into the manpower in the field will be of immense value to this department and to the company."

trailers," Edwards said. "Many difficulties formerly experienced in securing trailer service have been ironed out, and we will assist you in every way in securing proper service from National Screen and Vitaphone." He asked for definite correspondence on cases where trailer charges seemed excessive, and promised every assistance in procuring adjustments. Several combination services for houses with frequent changes were described.

Special trailers on the Jubilee are ready, Edwards said, and two

(Continued on Page Eight)

MUSIC COVERED IN DISTRICT SESSION

District managers convened in New York were kept busy noting services of the Music Department at a meeting addressed by Sam Shayon, Executive Assistant to Boris Morros, in the absence of the General Music Director on the Coast.

Activities of the Music Sales Division and Music Novelties Department, both under the supervision of Mr. Morros, were covered in talks by Mack Stark and E. H. Kleinert, respective heads of those divisions, and are reported elsewhere in this issue. Maurice Lawrence, in charge of the department's overture group, also participated in the meeting.

Materials with which the Music Department is organized to supply the theatres, Shayon said, include overtures, special presentation scores, band specialties, radio arrangements, printed orchestrations, organ novelties, musical novelties on film, synchronized holiday trailers, 33 1/3 r. p. m. overture-exit records, and synchronized trailer strips. Five latter are a part of Music Novelties Department service.

Complete catalogs of the overtures, band specialties, overture-exit records, organ novelties and trailer strips are available. Overtures are both production and straight orchestral, and are sent out complete with advice sheets, lighting and production plots. Band specialties requiring special treatment are also accompanied by advice sheets and light plots, and organ novelties include complete cue sheets and slides. A charge of 20c each is made for slides. Printed orchestrations of any published selection may be obtained through the department's library, which is in charge of Maurice Borodkin.

Houses which have orchestras, Shayon said, should use them to the fullest extent possible without incurring overtime, to enliven programs. Special presentation music furnished by the department is intended for use with trailers and shorts, with orchestras playing introductions and endings, and where the subject permits, under the action.

Band Numbers

Band numbers, which are sent out regularly without requisition to all theatres with orchestras, should be added to theatre libraries. Radio arrangements available are copies of special orchestrations successfully used on the Paramount Publix and former Brooklyn Paramount radio hours.

"The Music Department also functions as a clearing-house for M. C.'s, musical directors, organists and lobby entertainers," Shayon declared. "You district managers, as keen judges of personalities, will assist us if you will report encounters with any of the above who are not now in our employ, but whom you believe would measure up to Publix standards for such personalities."

The speaker suggested tying-in of orchestras and organists with live lobby activities, stressing the value of such contacts as bringing audiences of personalities closer together. Organ clubs, too, he said, are valuable in building organists. The Music Department will furnish material and data on organization of these upon request.

In a discussion of union matters, Shayon urged the district managers to be sure that all contracts with musicians' locals were submitted to Boris Morros before being signed. "Our experience accumulated in dealings with hundreds of locals can undoubtedly be of assistance to you in formulating new contracts," he stated.

Specific assistance which district managers could render to the Music Department, includes checking, cataloging and reporting all music libraries, used or unused, and keeping the department fully informed of all changes in musical

—“MEET THE BOYS!”— KNOW YOUR ORGANIZATION

RAY L. NILES

Ray L. Niles, District Manager supervising North Dakota, entered theatre business at the age of fourteen as an usher. He learned projection and worked as a projectionist while attending high school, and after graduation worked as a projectionist in Kansas City, Sioux City, Minneapolis and St. Paul.



Ray L. Niles

After the war, in which Niles served in the Aviation Section of the Signal Corps, he took over a partnership in the Fraser Theatre, Spencer, Iowa, later acquiring a half interest in the Metropolitan and Unique Theatres, Mitchell, S. D. Niles has also owned and managed the Lyon in Rock Rapids, Ia., and the Iowa and Park Theatres in Spirit Lake, Iowa. He entered the employ of Publix-F. & R. in 1925 as City Manager of Mitchell, S. D., subsequently opening and managing the State, Sioux Falls; State, Minot, N. D., and the Chateau in Rochester, Minn. Niles was City Manager of Rochester theatres for two years. In September, 1929, he was appointed to his present post as District Manager. Niles is in New York at present, attending the current District Managers' Session.

HENRY SEEL

A graduate of the Royal Conservatory of Music in Karlsruhe, Germany, Henry Seel of the Majestic, Jackson, Miss., was one of the first to advocate orchestral accompaniment of motion pictures. Unable to interest exhibitors, he became one himself, opening the Elite, 271-seat house, in Pensacola, Fla., in 1909. He was manager, musical director, publicity director, and sign artist when the exchange the one one Projectionist, failed to enclose sheet in the can. Projectionist, too, if necessary.



Henry Seel

Seel acted as manager and musical director of the Bonita, Pensacola, from 1912 to 1917, under his own ownership, then the Fichtenberg Amusement Co. and finally the Saengers. From then on he served alternately as manager, musical director or organist, in various theatres of the Saenger circuit, opening the million-dollar Strand in Shreveport as managing director and musical director in 1925. He graduated from Barry's Bay St. Louis Managers' School in 1927. When sound replaced the Strand orchestra in 1928, Seel went to the Saenger, New Orleans, as guest conductor. He was assigned to his present post in Jackson in January, 1929.

GEORGE D. TYSON

George D. Tyson, Director of Publicity and assistant to Cullen Espy in the Publix-Skouras Indianapolis operations, prefaced his theatrical career with several years of newspaper experience.



George D. Tyson

Returning from overseas in 1918 after serving with the Marines, Tyson graduated from the University of Texas and came to New York City to take a course in journalism at Columbia University. First journalistic work was with the New York News Association, followed by a connection with International News Service, managing the I. N. S. Southeastern Bureau in Atlanta. Newspaper and publicity work in Florida during the boom completed Tyson's efforts in this line.

His first theatrical connection was with Paramount as an exploitation representative. In 1926 Tyson was transferred to the Publix-Skouras theatres in St. Louis in a similar capacity. When Publix-Skouras entered Indianapolis, Tyson was appointed to his present position.

WILL R. WINCH

Will R. Winch, manager of the Fair Theatre and City Manager of Amarillo, Tex., is another Publix showman who entered the business with a newspaper background. After six years of newspaper work on the World, Times and Journal in Kansas City, his home town, and an interim as publisher of the Sapulpa Light, Sapulpa, Indian Territory (now Oklahoma), Winch became press agent and assistant manager of the Orpheum in Kansas City. Four years later he opened the Orpheum Theatre in El Paso as manager, and later served as manager of Orpheum theatres in Logan, Ogden and Salt Lake City, Utah.



Will R. Winch

During the summers, while with the Orpheum circuit, Winch managed and publicized a number of amusement parks. As partner and manager, Winch operated the Crystal and Wigwam theatres in El Paso, establishing Wigwams No. 1 and 2 in San Antonio in partnership with W. J. Lytle. In 1924 Winch merged his interests with Dent, and continued as manager of four theatres in El Paso until transferred in 1925 to Amarillo as city manager. Winch continued in this capacity after the Dent theatres merged with Publix.

HARVEY ARLINGTON

Harvey "Doc" Arlington Manager, has been connected with various forms of the amusement business for fifty years. He began as a salesman for Ingersoll in Pittsburgh, builders and operators of a museum parks and riding devices, and handled the affairs of this company in different parks in the Central States for eight years.



Harvey Arlington

Following this connection Arlington did publicity for Kennywood and Luna, famous parks in Pittsburgh, handling advance work of road shows during the winters. After two summers managing Idora Park in Youngstown, Ohio, Arlington opened Youngstown's first ten cent vaude house.

Going to New Castle, Pa., Arlington managed the Cascade, an old upstairs vaudeville house, for the Warner Bros. He joined the Butterfield circuit in Michigan in 1911, and after another summer in the carnival business, went to Grand Rapids for Consolidated Theatres, Inc., and remained there 14 years. In 1926 Arlington joined Fitzpatrick-McElroy, later going to Muncie, where he remained after complete affiliation with Publix as City Manager of the three theatres there, with headquarters at the Rivoli.

THOMAS H. JAMES

Thomas H. James, appointed manager of the newly acquired Regent Theatre, Norwalk, Conn., started in the show business in New Orleans. A North Carolinian, James was educated in Atlanta and immediately went to work with the old General Film Co. as booker, and later as salesman on the road. Then James became manager of Universal's exchange at Memphis, Tenn.



Thomas H. James

James entered operating with Loew's, as manager of the Lyceum, Memphis, and subsequently managed the Bijou, Birmingham, and the Grand and Capitol in Atlanta. The connection extended over a period of 11 years.

He came with Publix in August, 1929, and after a short stay at the Paramount Theatre in Brooklyn, went to Montgomery, Ala., as acting city manager.

James' next assignment with Publix was the Scollay Square, Boston, whence he was transferred to the Norwalk operation on April 21st to open it under the Publix regime.

HOW TO SPEED REAL ESTATE ACTION

Theo. C. Young, Director of the Paramount Publix Real Estate Department, told district managers assembled at the home office that quicker action in realty matters could be obtained by getting directly in touch with their district real estate offices, in addition to mentioning the matter in weekly reports.

Young gave the field executives a graphic picture of his department's organization. Much of the portion of the meeting over which he presided was devoted to a discussion of closed theatres and their disposition. Other executives of the department who spoke were Fred V. Greene, Jr., Edward J. Wall, E. H. Ericsson, W. H. Lawrence, C. J. Powell and Allen Rogers.

Reports Requested

Greene, who is in charge of the department's bureau of survey and investigation, asked the district managers to report new hotels, factories, theatres, etc., in all cities within their districts, whether Publix situations or not. This information is necessary to keep data in home office files up-to-date. He discussed city information reports and theatre surveys in detail with the men present.

Acquisition of going theatres, and development of new theatre propositions, were covered by Wall, head of the bureau of negotiations. Ericsson, who supervises the division of property management and operating accounting, detailed the procedure of rent payments and collections, and payment of taxes. Lawrence, in charge of the bureau of leases and records, described the book records which are kept on each individual piece of property or leasehold.

Desirable Tenants

C. J. Powell, who spoke on renting, stated that good tenants, from our viewpoint, were those which create a good atmosphere, have attractive, well-lighted windows, etc., such as specialty shops. He characterized restaurants, radio stores, or any establishments from which odors or noise may emanate, as undesirable tenants. All tenants occupy the premises on written leases, he said, stressing the fact that there are no verbal agreements. In procuring tenants for commercial areas, he said, we are quite willing to enlist the services of realtors, but prefer to pay a lump commission and collect our own rents rather than have the broker collect rents and deduct a monthly commission.

Allen Rogers, maintenance engineer, told the district managers that the usual lease obligated the landlord to make repairs on the exterior and roof of a building, and the theatre to maintain the interior. Definite responsibility should be ascertained, he said, before instituting major repairs.

MANUAL READY ON CANDY SALES

A managers' candy sales manual has been prepared to assist in deriving maximum results from new installations. M. Schosberg told the district managers' group at the home office last week. Head of the candy sales department and his associate, Bruce Powell, went over the points covered in the manual in detail with the field executives.

Good locations for vending machines are the best means of assuring good returns, Schosberg said, in asking the district managers to make note of the locations accorded the machines in their theatres.

District Manager A. J. Moreau told of experiments at the Strand, Portland, Me., where use of a flasher button and baby spot doubled receipts. Powell stated that flasher buttons have been made standard equipment, and that managers should insist that Pack Shops include them in the installations.

personnel and situations. Special Overtures

Maurice Lawrence told the district managers that the Music Department was always ready to make up special overtures and organ novelties for individual theatres, if only notified sufficiently in advance.

Urging closer cooperation between managers and musical directors, Lawrence contributed an unusual viewpoint to the session, out of his long experience as musical director in many theatres, and later as district and travelling musical advisor for Publix.

"Managers should take an active interest in the musical portion of every program," Lawrence said, "going over every detail with the leader in advance. He should exert supervision over every selection entering into the musical make-up of his program. The manager's judgment in such matters is superior to the leader's, for

the former is in a position to get the reaction of his audience to every type of music."

Lawrence pointed out the value of having musical directors and organists present at all screenings, not only as a means of insuring suitable musical preparation, but to contribute a trained musical ear as an assistance in making up fader cue-sheets.

BOTSFORD HITS PUBLICITY WASTE

(Continued from Page Seven) prints have been sent to each district manager. Other available trailers include a synchronized version of the refrigeration trailer, "Why Crowds Leave Home," and a trailer made by Buddy Rogers for use in opening newly constructed theatres. Max Fleischer has made a cartoon anniversary trailer and a three-minute cartoon silence trailer. Latter was described by

Mr. Botsford as a complete unit of entertainment in itself. A scenic refrigeration trailer, synchronized, will be ready within two weeks.

Clean Advertising

Vivian Moses, supervising Second Quarter Profit-Drive activities, urged keeping special campaigns in the background.

Touching on salacious advertising, Moses predicted that within the next few months the entire industry would follow Publix in its campaign for clean advertising. "Let's be human," Moses said, "let's keep this show business merry and bright, but let's be clean. In self defense, don't slip into any suggestion of dirty advertising. Any temporary advantage for which your managers may strive is far off-set by the lasting damage done to the industry."

John F. Barry announced that a later meeting would be devoted solely to Publix Opinion.

STARK SPEAKS ON SALES OF MUSIC

Music sales policies were discussed at a district managers' meeting attended by Mack Stark, music sales head. Primary objectives of music sales activity, it was stated, are brightening of lobbies with attractive booths, service made available to patrons, and exploitation of Famous songs and Paramount pictures, with accompanying profit a secondary consideration.

Contribution of music booths to live lobbies was covered. Stark stressed the advisability of employing an attendant who can also sing, using a phonograph for accompaniment and furnishing lobby entertainment at minimum expense. Young men are preferred as attendants, he said.

Arguments Answered

Discussion of possible arguments against music sales by local music dealers brought forth a concrete statement of the non-competitive aspect of this activity by John F. Barry, who answered each argument that might be advanced by local music dealers. "Considering the facts given, would you, if you were a local music dealer, favor this sale of music in theatre lobbies?", the district managers were asked. They agreed unanimously that they would.

"Instead of wasting time wondering what objection some local dealers might offer," said Barry, "Get behind this new activity and get its fullest advantages. Any new activity which demands more effort and more thought is met by arguments such as those advanced here. It is much easier to think out reasons why something can't be done than to go out and do it."

"In stimulating the sale of sheet music and records we are developing popular interest in music," Mr. Barry said, "and increasing sales possibilities of every local dealer. In addition, we stimulate the sale of new phonographs, pianos and radios, from which the local dealers derive a majority of their profits."

Advertise Songs

"Our fifty cent records serve to advertise only the songs from our pictures, not the personalities. To procure a Chevalier recording, for instance, one must purchase a Victor record from the local dealer. Our activities in popularizing these personalities in other ways also stimulate the dealer's business."

"Music booths accomplish many sales which would otherwise be lost, for it is easiest to sell a song or record when the purchaser has just heard and liked the selection in the theatre. Once on the street, hundreds of other things claim his attention, and the music is never bought. All this helps the local dealers. Besides the added show touch, brightness, activity, novelty, etc., which it gives the theatre lobby."

Elaborate Service

District Manager Frank Hookaill pointed out that inasmuch as Publix sheet music retails at 35 cents, and is procurable elsewhere in each city at 25 cents or 30 cents, the majority of our customers are occasional and irregular buyers of music, and we are developing a strong group of prospects for local dealers. Persons who would budget their music purchases, Mr. Barry said, would not be inclined to buy music at this advanced price.

Services inaugurated by the Music Sales Division under the supervision of General Music Director Boris Morros include a weekly letter to each theatre selling music, describing songs in programs two weeks in advance and outlining their comparative importance. Forty-eight hour delivery is assured, Stark said, as music is shipped the day the requisition is received.

Synchronized music sales trailers are now available, according to Stark. Each states that "this music can also be purchased at your neighborhood music store."

KNOW YOUR ORGANIZATION

These Publix personalities depend upon your effort, just as you depend upon theirs. To know and understand each other's personalities and problems will lighten the burdens of everyone, and make our tasks enjoyable. For this reason, PUBLIX OPINION is devoting an important part of its space to these brief biographical sketches.



ELMER LEVINE
Director of Managers' Training School

Staid and dignified college professors would perhaps be the last persons in the world to admit that the principle underlying the "beautiful but dumb" theory is equally applicable to their learned and respected profession. Yet, it is undeniably true. Most beautiful girls are dumb. Most smart girls aren't so hot on looks. Similarly, within the ranks of the teaching profession, the instructors who have an engaging personality and are gifted with a faculty of transmitting their ideas in an interesting manner, usually don't know much. On the contrary, the men who have a sound scholarly background are usually dry, dull pedants who do not possess the secret of getting their valuable treasure of knowledge across.

Once in a while, however, a woman bobs up who is both beautiful and smart, or a man who possesses both the fundamental knowledge and experience required of good teachers and the necessary showmanship to get it across. Such a man is Elmer Levine, Director of the Managers Training School, whose long and detailed experience in the theatre business plus a showmanlike manner of imparting that information to his students, has enabled him to bring such a distinctive success to the fulfillment of his duties there.

Native of Boston

As befitting a teacher, Levine hails from the City of Culture, having been born there on Nov. 5, 1898. He attended Boston Public School, Boston English High School and Boston Business College. Fortunately, at the age of 19, he entered show business, where the Latvian idiom of the majority of his associates, counteracted his cultured Hub City accent, so that now he speaks English like any other human being and not as a Bostonian.

Levine's first job was with the

Federated Film Exchange where, in six months, he was promoted to salesman. Some time later, he went with Metro and sold film for that firm for a period of four years. In his constant contact with exhibitors, Levine became greatly attracted to the theatre end of the business and when the first opportunity presented itself, he accepted the job as assistant manager of the Central Square Theatre, Cambridge, Mass., then operated by Olympia Theatres Inc. It was not long before he became manager of this theatre, which was a vaudeville and picture house. He was later transferred to manage the Harvard Theatre, North Cambridge and the Allston Theatre, Allston, Mass.

Special Training

When Paramount took over the Olympia Theatres, Levine was among those selected to attend the first Managers' School, organized by Jack Barry. Upon completing his course, there, he was sent to Chicago for special training as student manager in several Publix-Balaban and Katz large deluxe houses, including the Chicago, Uptown, Tivoli, Roosevelt and McVickers Theatres. His first assignment, after finishing the training course, was as assistant manager of the Lockport Theatre, Lockport, N. Y., from where he was promoted to manage the Stratford in Poughkeepsie, N. Y.

When Jack Barry, Director of the Managers School, was looking for an assistant at about this time, he remembered the outstanding achievements of one of the graduates of the first class, both during the term of the sessions and since his graduation. Consequently, it was Levine who was chosen to assist him, during the third and fourth classes. His job at the School was interrupted by an assignment to manage the

Coast to Coast

Automatic candy vending machines now boast installation from coast to coast. About fifty machines have been placed in theatres in Los Angeles, San Francisco, Portland and Seattle. Ralph Crabill, division director, has expressed his thorough satisfaction with the equipment.

It is planned to cover the Rocky Mountain states within the next ten days.

Demand for equipment goes on at a consistent urgent pace. Last reports are from Australia, where managers of Paramount theatres, learning of the venders from Publix Opinion, have written for them, M. Schosberg and Bruce Powell of the department of Lobby Merchandising are considering the practicability of making shipments when the houses in the United States and Canada have been satisfied.

Mitzi Green Entertains By Long Distance 'Phone

Re-opening the Rivoli, Beatrice, after redecoration, Manager Max Tschauder arranged to have Mitzi Green, playing vaudeville in Omaha, greet patrons on the opening night. With District Advertising Manager Rowan Miller handling details at the Omaha end, the Beatrice telephone company ran a wire to the Rivoli stage and hooked it up with a radio. At a pre-arranged hour a long distance call was put through from Omaha to Beatrice, little Mitzi spoke to the Rivoli audience, and sang "Sing You Sinners" for them.

Only cost was the regular price of a long distance call, and the 'phone and radio companies saw to it that the stunt received the publicity it deserved.

Jersey Theatre, Morristown, N. J., the Columbia Theatre, Davenport, Ia., and the Des Moines Theatre, in the city of that name. He returned to his post at the school for the fifth class.

Succeeds Barry

At the end of that session, Levine was sent to Fort Smith, Ark., as City Manager. From there, he was sent to manage the Colfax, South Bend, during the illness of Maurice Baker. When Baker returned, Levine was called back to the Home Office as special assistant to Division Director L. E. Schneider. In June, 1929, while on a tour with his class, Jack Barry became seriously ill and Levine was sent South to take his place. When the class returned to New York and finished its training, he remained in charge until the close of that session. Then, he returned to his former post with Mr. Schneider. Shortly after, Barry was made Personnel Director and Levine was permanently assigned as Director of the School. He was in charge of its activities through the sixth class and ever since.

Levine's long and rich experience has familiarized him with every minute detail of theatre operation in every possible branch, technical, front house, etc. He is a keen student of the theatre's problems and is endowed with an enthusiasm which comes only from a profound interest in his work. That he has been able to transmit his enthusiasm and his knowledge of the theatre to his students accounts for the splendid work accomplished by his graduates upon receiving their assignments.

CEDAR CHEST AD

A quarter page co-operative ad on the Lane Cedar Chest "Honey" tie-up helped the Irvin Theatre, Bloomington, Ill., boost its grosses.

STUDENTS VISIT G. E. LIGHTING INSTITUTE

The General Electric Lighting Institute, Harrison, New Jersey, recently played host to the students of the Managers' Training School. The session, lasting three days, was under the supervision of A. L. Powell, who delivered the bulk of addresses on "Light In and Around the Theatre." Other members of the Edison plant who gave interesting, educational and practical talks were T. A. Pilkey, W. C. Brown, A. D. Bell and A. Rodgers. A consistent and concise plan of procedure was carefully mapped out for the three day period, taking into consideration the various phases of lighting fundamentals and problems.

Illumination calculations as applied to methods of light control and measurement were first discussed, with emphasis placed on the principle of having proper light distribution with proper light apparatus. Fundamentals of color production, the effect of colored light on colored objects and directional and shadow effects concluded the first day's proceedings.

Best Effects

After the history of stage lighting was outlined, from the early Roman days until the present era, suggestions were given to obtain best effects in footlights, border lights, striplights, spotlights, etc. In order to obtain closer color results on foots, double rows, staggered, were advised. Darken edge of apron to avoid glare in balcony. Spotlights to have 8" lens with mirror attached (prefocused base spot lamp) to produce narrow beam and greatest amount of candlepower.

The proper illumination of the theatre auditorium, in coves, fixtures, proscenium, ceilings, walls, etc. were comprehensively analyzed in order to create the proper atmosphere and eye comfort during and after picture presentations. The costs, quality, maintenance and correct usage of these lamps were also discussed together with the relative intensities in and around the theatre. A lengthy dissertation on electrical advertising; exterior signs, marquees and uprights, that make the theatre building attractive and different at night, closed the following day's lectures.

The final day's discussions were devoted to the more intricate use of lights on the stage, in the lobbies, foyers, entrances, and lounges. Special stage lighting equipment, and the satisfactory results obtained in the effective blending and contrasting of color upon the stage, received intensive attention. Also lighting for prologues, by means of layer lighting. Importance of proper voltage; regulation and maintenance of lighting equipment as practical economies for the theatre received considerable comment.

Color and Music

Psychology of color, and the application of these principles in connection with musical selections was the final topic discussed. The co-ordination of color and music theme, as applied to audience emotions was interestingly illustrated with various classical overtures. A highlight of the three day session was the display of a miniature city, with the hours of the day exemplified in natural color tones, from the early rising of the sun until the last glow of the moon fades in the sky, interspersed with a downpour of rain and the resultant rainbow.

DETECTIVE BALLYHOO

Ballyhoo on "The Bishop Murder Case" at the Florida, Jacksonville, was a supposed sleuth, with a huge magnifying glass. Sign on his back said "Looking for a clue, etc.", and a large book under his arm was lettered with the title, theatre and playdates. Manager Al F. Weiss, Jr., also gave away copies of the book as prizes at his weekly mezzanine bridge party.

CONTEST CALLS FOR COOLING SLOGANS

Instead of simply repeating the use of the refrigeration slogan which was used to good effect in New England last summer, "Every Seat a Cool Retreat," J. J. Fitzgibbons' division will use it in connection with a refrigeration slogan contest in all operations.

Usual trailers selling refrigeration will be replaced by trailers announcing the slogan contest, and presenting information about manufactured weather. The contests will get under way before cooling plants are placed in actual operation, so that patrons will be "cooling-conscious" by the time hot weather comes.

Plan, briefly, is for local managers to promote prizes in the form of Frigidaires, etc. Tie-up is obvious, with lobby displays, window displays, and co-operative dealer advertising.

First trailers on the contests will incorporate the following slants:

"Can you write a slogan? This theatre will offer valuable prizes for the best slogans about the Paramount weather manufacturing plant, which automatically provides ideal atmospheric and temperature conditions at all times. Last summer's slogan was 'Every Seat a Cool Retreat,' etc."

Comprehensive Campaign By Hoenscheidt, Oklahoma

Complete follow through on Publix Opinion's tip on the Saturday Evening Post, characterized campaign of Manager Fred Hoenscheidt of the Rialto, Chickasha, Okla., on "The Vagabond King." Hoenscheidt placed book-marks in all copies of the Post which carried Paramount, Philco or Technicolor ads on the picture, and inserted heralds in all magazines sold at Chickasha news-stands for three weeks in advance of playdate. Those carrying ads were rubberstamped as well. Complete Philco tie-up assisted.

Remainder of Hoenscheidt's campaign was quite as thorough-going, and included inducing Mayor of Chickasha, six-day town, to permit a Sunday night premiere.

Guessing Contest at Preview Brings Space

When the "Benson Murder Case" played the Indiana Theatre, Bedford, recently, Manager R. N. Waterson arranged a preview to which were invited prominent civic and business men. Show was stopped just before the solution of the mystery and guests were asked to put on paper the name of the murderer and their reasons for thinking so.

Only one person in the group picked the right one. Newspapers played up the story, a number of reporters being in attendance.

BASKETBALL SCORES

When the Chelsea, Mass., High School basketball team went to Chicago to play in the national tournament, Manager J. J. Sullivan of the Broadway Theatre arranged for wires giving scores and highlights. Repeatedly scooped the local paper, and Western Union co-operated with its press rate of one cent a word as against ten cents.

PRINT-SHOP TIE-UP

Buck, Boston printer, gave the Metropolitan Theatre \$1,500 worth of 3-sheets, 1-sheets and car cards on the installation of a new Wurlitzer, posting them himself. Copy angle was institutional, featuring Martel, organist, depending on Buck to tell Boston about his return and the new instrument.

COOLING PLANT COPY

One hundred sets of mats have been made up of the artwork used in the refrigeration advertisements pictured here, announces A. M. Botsford, and sets may be procured by addressing L. L. Edwards of the Home Office Advertising Department.

Each set includes six 2 column mats, one 3 column mat and six 1 column mats, a total of 13 mats to

each set, available for any theatres that wish to use them. Cooling plant advertising copy to be used with these mats, and reproductions of these ads, are contained in the Hot Weather Suggestion Manual, No. 1196, issued March 31st.

Get your requests in early!

COOL

it's always cool at

THE REFRIGERATED PALACE

It's always a great show, every week, and every week means right through the summer, too!

Ain't it a Grand and Glorious Feelin'?

WHEN ON A HOT AND SULTRY EVENING YOU STAND IN FRONT OF AN ELECTRIC FAN THAT ONLY STIRS UP A LOT OF HOT AIR

AND YOU DRINK A BUCKET OF ICE WATER WITHOUT ANY RELIEF FROM THE HEAT

AND YOU TRY THE PORCH BUT THAT IS WORSE BECAUSE OF MOSQUITOS

AND EVERYBODY GETS CROSS AND BLAMES EACH OTHER FOR THE DISCOMFORTS

AND THEN YOU READ IN THE PAPER NOW NICE AND COOL IT IS AT SHEA'S BUFFALO—AND YOU DECIDE TO GO AND SEE FOR YOURSELVES

AND SURE ENOUGH IT IS! OH-HOY! AIN'T IT A GRAND AND GLORIOUS FEELIN'?

every 5 minutes

Every five minutes, every particle of air in the theatre is replaced with a fresh one—cooled, cleaned and dehumidified. No draughts, no chills, no unevenness of temperature—just ideal climate—temperature never more than 72 degrees F, relative humidity 55%.

THE REFRIGERATED PALACE

Great shows, every week, and right through the summer, too!

It's always cool at Shea's Buffalo

We can't send you samples, so you'll have to find out for yourself. When you come you'll admit it's nothing short of a miracle. And it is a miracle—a miracle of science. Air washed, and cooled to the precise point on the thermometer that means utmost comfort. The exact ratio between temperature and humidity steadily maintained. No draughts, no chills, no unevenness of temperature. It's ideal climate, and "It's a grand and glorious feelin'" to be in it. And, just as though that weren't enough, we're putting on the great Buffalo shows every week all through the summer—just as big now as they are any other time of the year! You keep cool and see a great show at the same time!

THE REFRIGERATED PALACE

Great shows, every week, and right through the summer, too!

Never mind the weather

KEEP COOL

at

THE REFRIGERATED PALACE

See the great summer-time shows—just as big now as at any other time of the year.

"My, but it's good to get inside!"

Just to escape the heat—it's good to get inside—its say nothing of the marvelous surroundings we're providing right through the summer. It's always cool at Shea's Hippodrome because we manufacture our own weather. The theatre is literally flooded with ideal climate every day—climate such as you experience only on rare Spring days. What a relief—when you can't bear another minute of the heat that is everywhere, indoors and out—to know there is one place in town where you can say "My, but it's good to get inside." Words coming to just for that—no say nothing of the show!

THE REFRIGERATED HIPPODROME

Big Shows all year 'round

At Shea's Buffalo

And it's also at Shea's REFRIGERATED PALACE

Go where it's always COOL!

Get away from home outside for an hour or two—you'll do a better job when you come back! And get away from the heat, you'll feel better! The healthy excitement of first class entertainment in a quiet, cooled theatre is a happy program for any afternoon. Why not this afternoon? Arrange a date over the phone with your friends. Make it Shea's Hippodrome—where it's always cool! We have the most ideal weather here, because we make it ourselves. And it's much cooler and purer by far than outdoors. (An afternoon out, go to the Hippodrome where it's always cool and where it's always a great show!)

THE REFRIGERATED HIPPODROME

Big Shows all year 'round

At Shea's Buffalo

and always cool at

THE REFRIGERATED PALACE

you can KEEP COOL in a bathtub but it's much more fun at

THE REFRIGERATED PALACE

Publix policy brings big shows—right through the summer, too!

We have installed a new Refrigerating Plant

Now we manufacture our own weather

Great news! We have installed a new refrigerating plant. The most modern of its kind, the most sensible, and the coolest. Actually manufactures weather. Every particle of air in the theatre thoroughly washed and cooled—every five minutes. Humidity scientifically lowered by refrigeration. No draughts, no chills, no unevenness of temperature. Just ideal climate. We repeat, it's great news. And you won't know how great it is until you come here some hot, scorching day and sit through a great show in the most comfortable, most beautiful atmosphere you ever breathed!

THE REFRIGERATED PALACE

No let-down in entertainment week, right through the summer!

THE REFRIGERATED HIPPODROME

this is one way to KEEP COOL but it's much more pleasant at

THE REFRIGERATED PALACE

No let-down in entertainment week, right through the summer!

THE REFRIGERATED HIPPODROME

25 tons of refrigerated AIR per hour

Every hour 25 tons of cool, clean air are poured into the theatre. This means that every particle of air is replaced with a fresh one every five minutes. The temperature never exceeds 72 degrees F and the relative humidity never exceeds 55%—an ideal condition.

THE REFRIGERATED PALACE

The same big shows now as you enjoyed in the winter—and they go on all summer long!

THE REFRIGERATED PALACE

3 WAYS TO KEEP COOL and at

THE REFRIGERATED BUFFALO

—but keeping cool at Shea's Buffalo requires absolutely no effort or bother. In fact, the formula is ridiculously simple. All it requires, ladies and gentlemen, is the low price of admission. And we guarantee results. A great change will come over you the minute you step off the baking street, into the cool theatre. And you'll never again wonder what to do or where to go when the thermometer starts to climb. It's always cool at Shea's Buffalo!

THE REFRIGERATED BUFFALO

Another way of keeping cool is by going to

THE REFRIGERATED HIPPODROME

TRADE JOURNAL ASSAILS 'HOT' AD TACTICS

Leaders in show business always have known the attitude of the public and of official boards of censors on questionable pictures, suggestive advertising and vulgar exploitation. Repeatedly, the voices of Mr. Katz, Mr. Chatkin, Mr. Botsford, and your editor have been raised in warning against any attempt to wave the red flag before governing bodies, whether appointed by civic authorities or self-appointed.

Now Martin Quigley, the perspicacious editor of the Exhibitor's Herald World, joins the ranks of those who inveigh against the high handed practices of some press agents and managers. He cites the case of "Party Girl" in Chicago where, after an injunction had been obtained to restrain the censors from closing the picture, the exhibitor widely advertised the fact that the picture was under scrutiny, openly trying to sell it because it was questionable.

The editorial follows. It makes concrete the foolishness of trying to fight popular tastes. When in doubt, play safe—change your tactics so that they offend no one.

Sensational Advertising

The recent controversy in Chicago over the showing of "Party Girl" resulted in bringing into action various persons and organizations which seek to continue and to fortify the existing scheme of political censorship. This result is not surprising because almost invariably this type of subject leads to developments of this character.

The unfavorable aspect of this case was greatly exaggerated by a tactless advertising policy which was followed. Over the protest of the Chicago board of censors an injunction was obtained relative to "Party Girl," restraining the police from interfering with the showing of the picture. This is a course which is frequently followed in cases where producers or distributors are unwilling to abide by the dictates of the censor board.

Usually, however, persons obtaining such an injunction have the good sense to use the injunction for the purpose for which it was intended and to let the matter rest there. In the case of "Party Girl," however, just having the injunction, and the accompanying liberty to show the picture in Chicago, was not enough; it was thought proper and practicable to use emphatic references in advertising material to the fact that the picture was being shown under a writ of injunction.

The use of this sensational appeal conveyed to the minds of many persons that, very likely, the censor board was quite right in its opposition to the showing of the picture. At any rate, the agitation created—due in a considerable part to the character of the advertising used—led to a reversal of attitude on the part of the judge who issued the injunction. The writ was dissolved.

Apparently there will always be press agents of highly restricted taste and judgment. But if the industry is to escape the severe penalty which inevitably follows in the wake of such efforts as the advertising used in connection with "Party Girl" the responsible heads of the business must see to it that their agents in the field are properly instructed as to what they may and may not do—and after such instruction has been delivered they must see to it that it is understood and obeyed.

If carnival-like methods are to be employed and exhibited broadcast before the public, the industry must know that the public will credit it with but very little in the way of responsibility and trustworthiness.

"SOMETHING DIFFERENT EVERY NIGHT!"

Imagine Manager Bob Weitman's embarrassment—you'll have to imagine it, because he wasn't—when he picked up the New York Sunday World and found that his live lobby and lounge attractions at the Brooklyn Paramount had inspired a feature story by Carroll Carroll, well-known humorist.

This splash in the World is all the more remarkable because the Manhattan papers usually leave the job of taking care of Brooklyn theatres to the papers of that borough.

Get out your magnifying glass and laugh your way through Carroll's

description of the hundred and one things which impel Brooklynites to fall over one another buying tickets to the Paramount. "All this," Carroll says, "is simply so nobody will become bored while waiting to go in and see a picture which, you may be surprised to learn, is thrown in absolutely free."

His conclusion is serious and to the point. "The showmen, geniuses, who figured that a 4,000 seat house in the downtown section of sprawling Brooklyn would go," he says, "knew how to turn the trick... The patrons enter into the spirit of the place, proving how well it is being managed to enter into the spirit of the patrons."

THE WORLD: SUNDAY, APRIL 20, 1930.

Expedition Into Heart of Gayest Brooklyn Brings Back Weird Tales of Native Ceremonials in Movie Palace

They Sing, Dance, Get Free Groceries and Have Fortunes Told While They Wait to See the Pictures

By Carroll Carroll
"VARIETY," show world's weekly and colorful Bible, has called Brooklyn "the biggest sap town on earth."

Feeling that the mother city had been alighted by such a fabulous estimation, this intrepid explorer sought the facts, traveling three days by safari and one by subway. He was deserted by his guides, all of whom turned out to be runners, in a great clearing lovingly known as Paramount Square. Here he was left to his own resources, surrounded by shining Oriental restaurants, glittering cabarets (one of which proudly declares itself "more than a restaurant—an institution"), shooting galleries, penny arcades, cheap shoe stores, sandwich shops, trolley cars with rising suns painted on their blunt noses to frighten off the evil spirits, obtain candy stores and so on.

"Where am I?" Your own Martin Johnson inquired of one of Brooklyn's own traffic policemen. "Taking out a small leather book he ruffled through the pages for a little while. Then he face it up. 'You're right here,' he said and continued meditating traffic in the apparent hope that some of it would strike the visitor's vulnerable body."

What! Both Valles and Buddy Rogers?

"I know," your deliver pursued, "or, at least, I thought—but, that is, where are we?" This proved nearly too much for the officer. Nevertheless he took out another little book, and after groping his way through its many cross-indexes (for even indices in Brooklyn get cross after a while) he announced that much to his own surprise we were both in the very heart of Brooklyn's theatrical district. Sure enough he was right. You could have knocked this wanderer over with a ball-hoop. Some one did almost immediately. Ahead of him loomed the Fox Theatre. It featured Rube Wolf, the homeliest man in the world. Having seen the homeliest man in the world earlier in the day while shaving, this proved no attraction to your correspondent. Turning, however, his eyes fell upon about \$9,000,000 worth of streamers, placards and stalwart uniformed beauties all doing practically the same thing. They were announcing the personal presence on the premises of a chap named Buddy Valles. As if this were not enough, they went on to say that a lad named Buddy Rogers was also hanging around to give the girls a slant at something toothsome.

"What manner of place is this that holds within its portals all that the United States calls sacred?" your avid observer might have muttered to himself had not about fourteen giant electric signs appeared, as if by

magic, saying Brooklyn Paramount Theatre.

Any Music You Ask For
The Brooklyn Paramount Theatre, once inside, proved to be the New York Paramount Theatre what the jungles of South America are to those of Africa. * * * not as famous but more so. In the first place it is bigger. In the second place it is decorated with more, if this is possible, varieties of taste. In the third place, while a person may get lost in the New York pleasure dome, he is not set upon by all manner of men and things as he is in Brooklyn's playhouse. From the moment you enter

the doors of the Brooklyn Paramount, you cannot call your ears your own. The first thing that happens is an encounter with a couple of instrumentalists dressed up in the spirit of the current attraction. One plays the accordion, the other the clarinet. Until you have heard these two instruments accompany one another to the death, you have not heard music. They are considered an improvement over the banjo player who once held down the spot.

Radios and phonographs scream at you from all directions. The chandeliers are dripping with red, green, yellow and pink paper lanterns under which, staking like hunted Seminoles in the moss-hung Everglades, silent, lurking waiters glide.

In the Grand Lounge a gent plays an ultra-grand piano. He will play anything any one's little heart desires. It is an impressive victory of mind over something that doesn't

matter. Further on a girl will draw for nothing, an almost speaking likeness of those interested in what they look like. As yet no way has been figured out to have these actually wired for sound. That will come in time, no doubt.

When the Handoff King Was There
In case you are a lover of only symphony music, there is in another lounge a piano and violin ensemble of two constantly making every effort to keep you familiar with the latest tunes of Bach or Beethoven. All this is simply so nobody will become bored while waiting to go in and see a picture which, you may be surprised to learn, is thrown in absolutely free. "Ladées an' gennull-

men, the greatest show on the midway!" Feeling curiosity mounting up around his ears, your busybody sought out some one to whom he could talk and who might prove confidential. "How long has this been going on?" he was asked with a slight sneer in his voice. "Ever since the theatre was opened over a year ago," was the happy answer.

Right after that, facts—astonishing facts, facts that left this incredulous investigator gasping—came rolling forth in abundance. (The theatre is one of the very largest of the Public chain, and there is nothing but a balloon ascension they will not consider as an added lobby or lounge attraction. The reason for this seems to be that the house is so full of hot air that a balloon filled with helium would sink instead of rising.)

For a while they had a manduff king jumping in and out of strait jackets and picking locks for the amusement of the customers in the lobby. This did not prove such a success. Not because, as you may have thought, it gave folks ideas on how to get out of the place, but because it attracted a rougher element. Brooklyn gangsters came for pointers.

Once they had a food show. Every one who came to see the picture, if she could prove that's what she came for, got \$3 worth of groceries free. It brought crowds. The management knew its groceries. They expect to have other shows.

The Postal Telegraph Service has had a lobby display. This was educational. It brought the tremendous

show is continuous until past midnight. On Monday night, after the final screening of the regular feature, the pleasure-mad throngs are lured by revivals of famous old silent films. Valentino is the favorite.

On Tuesday nights at 11:30 they used to have a broadcast from the stage. Movie favorites acted as masters of ceremony.

Wednesday nights there is dancing in the Grand Lobby. Music for this is furnished by the neighboring Paramount Tin Band. It volunteers for this necessary work.

Thursday night nothing can happen because every one is scurrying around redecorating the house for the next week's attractions.

Friday they're all tired out from this grueling work.

But Saturday night is Amateur Night. It is called the Koo-Koo Klub and its members wear buttons. They come to cheer their friends appearing on the stage and to sing with the organist, Bob West—the Man You Love to Sing With. Before the amateur idea was evolved the events were called Bob West's Sing Fests.

It is not an unusual thing of a busy evening for a couple of young men or girls or a mixed quartet to step out of the line of people waiting to be seated and offer to sing a few numbers or do a dance routine if accommodations can be found for them in the auditorium. When Buddy Rogers played on the stage, a girl tried to climb over the orchestra pit to get at him.

They are always working no new lobby ideas: Skeeball, clock golf, a roller coaster—anything may be next. All of which makes it easy to understand why Coney Island came to life and thrives on Brooklyn's outskirts.

The showmen, geniuses, who figured out that a 4,000 house in the downtown section of sprawling Brooklyn would go, knew how to turn the trick. They cater exclusively to a small-town population that seems utterly unconscious of its metropolitan affiliations.

The patrons enter into the spirit of the place, proving how well it is being managed to enter into the spirit of the patrons.

Every Night
The doors open promptly at 11 A. M. At this precise moment a phonograph starts playing in the lobby. From then on there is something doing in every ring every moment. A singing usher frequently spells the phonograph, proving they have some tender feeling for the mechanical. Three radios stand by to get busy when anything else is tired out. The

Manager Irving Cohen successfully employed the mystery car, with all windows and glass covered inside with black cheese cloth, on "The Benson Murder Case" at the Paramount, Waterloo, Iowa. Trick is in the scrim effect, opaque from the outside but transparent from the inside looking out.

Manager J. P. Harrison of the Waco, Waco, Texas, had an attractive girl pin roses on coats of leading business and professional men, delivering a sales talk on "The Vagabond King" at the same time. Florist donated the roses for a credit line on the attached tag.

Manager J. P. Harrison of the Waco, Waco, Texas, had an attractive girl pin roses on coats of leading business and professional men, delivering a sales talk on "The Vagabond King" at the same time. Florist donated the roses for a credit line on the attached tag.

ECONOMY AIDS ATTAINMENT OF QUOTA

Amidst a storm of promotional activity on the part of contenders in the Second Quarter Prize Contest, Divisional Director John J. Friedl points to Manager James H. McKoy of the Olympia, Miami, who has not forgotten that it is a profit contest.

Realizing that every cent saved in his operation meant that much more toward realization of his profit quota, McKoy planted the economy germ in each of his departments.

After three weeks in which he observed the conscientious way in which his art staff, projectionists, service staff, stage and cleaners were making supplies go as far as possible, McKoy let them know he appreciated it.

Memos to each department thanked them for their efforts, and specified suggestions which had meant substantial savings, such as the stage manager's efforts in salvaging lamps. At the same time, McKoy outlined other methods by which further savings might be effected.

MEETINGS AIM AT BOOSTING MUSIC SALES

Home Office members of the Music Sales Division and music sales attendants of the Greater New York theatres held the first of a series of bi-monthly meetings last week.

Purpose, states Mack Stark, head of the division, is to develop an interchange of ideas based on actual experience acquired in the New York theatres. Constructive ideas will be made available for promotion of music sales in the field.

Stark outlined a plan whereby sales attendants who have demonstrated their ability and initiative will be promoted to District and Division Supervisorships, as music sales activity develops.

Study of peak sales periods, Stark said, indicates that more sales are made during spills than at any other time. He emphasized the importance of attendants being particularly alert during spills, since these occasions afford the most opportune time to sell music which outgoing patrons have just heard. Routine work, he said, should be relegated to the intervals between spills.

"The 'three copies for one dollar' offer of sheet music," Stark said, "is meeting with increasing success. It should be pushed as our best avenue to volume sales."

Suggestions offered had to do with importance of properly displaying numbers, concentrating on numbers with radio popularity when no songs are included in the current attraction, and tying-in of lobby entertainers.

SOUVENIR PROGRAM

J. A. Jones, Manager of the Saenger, Pensacola, got out a Souvenir Program for his theatre's fifth anniversary week, financed by merchants' ads. Two fashion shows in cooperation with department stores and appearance of a local radio favorite were stage attractions with Jones' three changes that week.

GIRL DISTRIBUTES ROSES

Manager J. P. Harrison of the Waco, Waco, Texas, had an attractive girl pin roses on coats of leading business and professional men, delivering a sales talk on "The Vagabond King" at the same time. Florist donated the roses for a credit line on the attached tag.

GOLD GETTERS CONTEST ENDS WITH PRIZES

The Northwest Division's "Gold Getters Contest," has come to a close with H. E. Endress of the Empress Theatre, Rochester, Minn., winner of the grand prize of \$200 for a standing of 265 per cent above his quota for the period.

The contest, characterized by division executives as the most enthusiastic one ever staged, ran over a thirteen weeks period, ending March 29. More than half of the managers in the district were prize winners of some sort or another. The contest conflicted in no way with the Second Quarter Drive, and helped by furnishing an enthusiastic aftermath to the men of the entire division.

Second and third prizes were won by J. T. Stroud, Park Theatre, St. Paul, and J. C. Ewing Lyric Theatre, Watertown, S. D.

The end of the contest marks the introduction of the Quota Club, an honorary organization open to managers who exceed their quota for three months running. Membership is for the quarter following the winning period, and lasts only for the period unless the quota is once more exceeded. Members of a year's standing receive a plaque.

LAUNDRY HERALD

Arthur Swanke, manager of the Arcadia Theatre, Ranger, Texas, had a special laundry herald distributed on Norma Shearer in the "Divorcee" that gave him coverage on the entire town for \$3.00.

CLOWN IN LOBBIES

Live lobby attraction touring the Publix-Saenger theatres to good results is Go-Go, a clown. Particularly good in stimulating juvenile attendance on Saturdays and holidays.

DO YOU CAMPAIGN THIS WAY?

Three things are outstanding about any successful campaign in show business, whether the campaign be for the benefit of a coming attraction, a new policy, an anniversary event, or a visiting celebrity.

This scheme has been followed by Balaban & Katz-Publix since 1918, and is now being successfully used by thousands of "ace" merchants of entertainment. Those three things, in the order of importance are:

THE PLAN

1. Start planning your campaign as far in advance of its starting-playdate, as you possibly can. Three days is not enough. A month or three weeks is best. Launch your separate campaign-units when they'll be timed most effectively, not when you've finished planning. This plan includes your "analysis," which gives you a slant on the kind of copy to write, and the kind of stunts to do.

THE COPY

2. Well thought-out copy, based on proper analysis of your merchandise and your market. Get it prepared early, and all ad-proofs revised and ready for release, far in advance, so as to leave you with open time to execute special stunts, fronts, etc.

DIRECTED APPEALS

3. The total number of units of effort contained in your original campaign, which have been successfully consummated, and properly spread to cover your whole potential ticket-selling zone. Anything worth campaigning is worth shooting up a lot of ammunition on. As you become expert, you won't need so much ammunition because you'll get the required number of "hits" each time, with smaller expenditure of effort and money and ideas. Most of the effective campaigns start out with a great number of "things to try to do," and wind up with actual effective accomplishment of about half—which is a splendid result. Campaigns laid out along these lines, planned far enough in advance, usually cost the least amount of money, time and effort, and are invariably within budget allowances.

YOU HAVE THE
MERCHANDISE
SELL IT!

Publix



Opinion

The Official Voice of Publix

YOU HAVE THE
MERCHANDISE
SELL IT!

Vol. III

Publix Theatres Corporation, Paramount Building, New York, Week of May 9th, 1930

No. 35

I want everybody to see how much more time he can spend in actively getting in and around necessary places, accomplishing details that contribute to the high standard we all are compelled to demand! I expect to see a decrease in time spent at desks.

—SAM KATZ, President, Publix Theatres Corp.

"Leave no stone unturned to help Publix maintain the high standing it holds in the world of theatres."

Publix Opinion

Published by and for the Press Representatives and Managers of
PUBLIX THEATRES CORPORATION

SAM KATZ, President

A. M. BOTSFORD, Dr. Advertising

BENJ. H. SERKOWICH, Editor

Contents Strictly Confidential

CONSIDER THE RADIO

The successful showman, like the successful man in any business, is the one who takes the fullest advantage of every possible medium which presents itself in aiding him to effectively sell his product. Advertising is selling. In the early days, the only way to deliver a message to one's community was by the town crier. The modern descendant of the town-crier is the newspaper, and it still remains the most effective sales medium. However, from the earliest days, there have been auxiliary means to bolster up this fundamental selling force. Among these, perhaps none is more powerful and far-reaching today than the radio.

Associated with advertising from its embryonic stage, the radio has been somewhat taken for granted as an advertising medium. Like most things which are taken for granted, its full effectiveness is sometimes overlooked. Perhaps a glance at some statistics and figures might bring out more vividly and arrestingly its tremendous selling possibilities.

At the close of 1929, there were 522 stations on the air, 382 of which sold time to advertisers, broadcasting 8 hours daily every week in the year. Ten thousand local and national accounts spent \$75,000,000 during that year, of which \$60,000,000 was spent for time and \$15,000,000 for talent. What is more important, the survey showed that 12,500,000 radio sets were installed in homes with an estimated listening audience of 62,500,000, or more than half the population of this country.

If these figures are too staggering for ordinary assimilation, just consider how many people you know in your town who do not have radios. Consider, also, how many of them, at some time or other during the day, do not listen in at their homes. This should satisfactorily convince you of the immense and effective coverage furnished by the radio as an advertising medium.

The radio provides an ideal set-up for selling because it talks to the prospective patron at home, when his mind is relaxed and he is in a receptive mood. It brings about tremendous word of mouth advertising all over the country which is under the control of the advertiser. It furnishes a quick coverage, as it is heard all over the country. Among its other great advantages is that it is a flexible medium, permitting a change of plans as late as one hour before the program goes on the air. If you are resourceful and inventive, you can always work out a stunt that will, at no cost, be acceptable by your local radio station as entertainment. Do it often and you'll be surprised at its ticket selling strength.

IN THE PUBLIC'S EYE!

A letter to Your Editor from Manager Wally Watlington, of the Publix Strand Theatre, Texarkana, Tex., furnishes an excellent basis for an editorial. Here it is:

STICK YOUR THEATRE IN THE PUBLIC'S EYE!

So advertise your theatre and the attractions playing there—that when the public thinks of entertainment they will immediately think of YOUR THEATRE!

Keep your theatre so neat and attractive that it cannot help being observed as a nice place in which to spend an enjoyable afternoon or evening!

Train your personnel in Publix policies—to the extent that the courtesy, politeness and efficiency of your staff CANNOT HELP BEING NOTICED by theatre-goers!

Make friends of the children—before very long they will be your best paying patrons!

Conduct YOURSELF in a manner that will reflect credit on this company; by so doing you will reflect credit upon YOURSELF!

Think Publix, Talk Publix, Act Publix. If you do—you cannot be wrong!

Again:—"STICK YOUR THEATRE IN THE PUBLIC'S EYE!"

MAKE 'em notice it!

BRAGGERS' CLUB GETS THEATRE GOOD WILL

Because Council Bluffs, Ia., is just across the river from Omaha, many residents of the smaller community have been doing their trading in the larger city. The Council Bluffs Chamber of Commerce has started an organized campaign urging Bluffites to patronize local enterprises including the Publix Broadway Theatre. A Council Bluffs' Braggers Club has been organized and every one is boosting the town to the skies.

Bob Fulton, manager of the Broadway Theatre, sensed the value of associating his theatre with such a worthy enterprise because of the good will value gained through the theatre's association with the Chamber of Commerce and other business institutions in the city. He has allied himself with the movement and distributed 350 window cards in as many windows in Council Bluffs reading:

LIVE

in Council Bluffs

BUY

in Council Bluffs

PROSPER

in Council Bluffs

Courtesy of Publix

BROADWAY THEATRE

5,000 calling cards printed on both sides have also been distributed by the theatre. On one side these cards bore the following message:

HOWDY!

I'm A Council Bluffs Bragger Are You?

On the other side was the following inscription:

AND...

I'm also bragging about the excellent talking and singing pictures presented each week at the

BROADWAY THEATRE
Council Bluffs Amusement
Headquarters.

In addition to the good will gained by this cooperation on Man-

NEW YORK PROGRAM PLOTS

Week Beginning May 9

New York Paramount

1. Orchestral Feature — Paul Ash (10)
2. Paramount News and Sound Trailer on "The Texan" and Rudy Vallee (12)
3. Organ Concert—Crawfords (7)
4. Publix Unit — Home Wreckers (35)
5. "Devil's Holiday" — Paramount (74)
6. Trailers (2)

140 minutes

Brooklyn Paramount

1. Prelude
2. Paramount News and Sound Trailer on "Paramount on Parade" (12)
3. Earl Abel Organ Concert (5)
5. Publix Unit—Pat Rooney (40)
5. "Devil's Holiday" — Paramount (74)
6. Paramount Talkartoon—"Hot Dog" (7)
7. Trailers (2)

140 minutes

Rialto Theatre

"Paramount on Parade"—Fourth Week

Rivoli Theatre

"Vagabond King"—Second Week

FILE THIS! IT WILL HELP PLAN PROGRAMS

Watch Publix Opinion for this service in every issue! Watch the trade papers for it, too!

LENGTH OF FEATURES

Record No.	Subject	Character	Make	Foot-age	Runn'g Time
	Return of Dr. Fu Manchu—8 reels (AT)		Paramount	6585	73 min.
	Safety in Numbers—10 reels (AT)		Paramount	7077	79 min.
	Swing High—10 reels (AT)		Pathe	8100	90 min.
	Arizona Kid—9 reels (AT)		Fox	7700	86 min.
	The Cuckoos—11 reels (AT)		RKO	8775	99 min.
	He Knew Women—7 reels (AT)		RKO	6000	67 min.
	Strictly Unconventional—6 reels (AT)		MGM	4900	54 min.

LENGTH OF TALKING SHORTS

(AT)—ALL TALKING					
	In the Good Old Summertime (Song Cartoon)			551	4 min.
	The Tide Rises (Bruce Scenic)			810	9 min.
	Come Take a Trip in My Airship (Song Cartoon)			576	6 min.
	News No. 78			840	9 min.
	News No. 79			865	10 min.

WARNER					
3676	And Wife			955	11 min.
3740	Christmas Knight			690	8 min.
3829	South Sea Pearl (Technicolor)			740	8 min.

MGM					
	Fifty Million Husbands			1812	20 min.
	Below Zero			1850	21 min.

PATHE					
	Review No. 7			940	11 min.

EDUCATIONAL					
	Fat Wives for Thin			1965	22 min.
	Scotch (Sennett)			1930	22 min.

Length of Synchronous Shorts					
PATHE					
	Fish, Fowl and Fun (Sportlight)			875	10 min.

ager Fulton's part his activities have already been awarded with the following tangible benefits.

For the International Exposition held in Council Bluffs, the Chamber of Commerce organized a parade to usher in the event. The place of honor at the head of the parade was given the Broadway Theatre for a covered wagon float

advertising the engagement of "Montana Moon" at the theatre.

At the Exposition in return for the support given them by Fulton, the Broadway Theatre received gratis, booth space for a display of pictures advertising the attractions current and coming to the house.

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